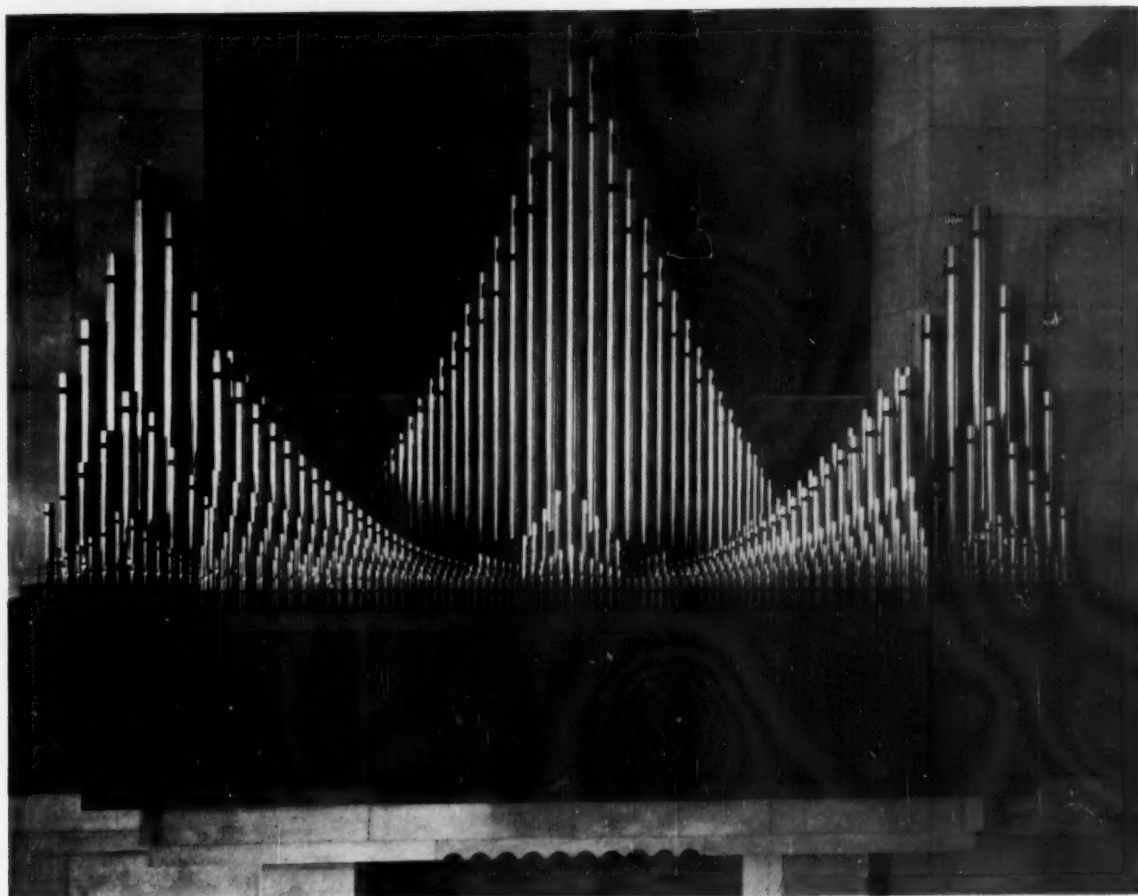


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AUGUST 1959

Vol. 42, No. 8 - 40¢ a copy, \$3 a year



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## You, the Reader

TAO:

You goofed!! I received my May copy of TAO and started reading. Hm... interesting cover. Let's see what articles they've got in this month. Pages 2 & 3 usual advertisements. Page 4—article on Sweden? What's going on? Page 5—"The American Swedish Monthly"! What is this, a gag? Let's read further. Pages 6 & 7 seem normal but p. 8—A Wood Pulp advertisement; p. 9—picture of Swedish Floyd Patterson. Ye Gods, what is this? 10 & 11—good article, but 12 & 13, Article on Stockholm hotel and other jazz. 14-15 "Music in the Synagogue of Today 2A." Oh yes, I read the first part last month. Can't finish—page 16 more Swedish Monthly, Feb. '59. Center pages normal and so it goes through the magazine.

What a ball but could you send me a normal copy please? I'd like to keep this one merely as an oddity.

Walter C. Carrington, Jr.  
Potsdam, N. Y.

■ Reader Carrington was not the only one who had his lid flipped with the confusion described above. However, this time, TAO delights in passing the blame to its printer, whose face is red. This kind of accident happens now and then with the best of printing plants. TAO is happy that there were just enough extra May issues to replace those crazy mixed up "kids." The Editor

TAO:

Normally I am a teacher of Music in a London School. This year I have been a Grade Teacher in an American one. Such leisure time as I have had has been used in travelling, listening to Music and "collecting" organs. I noticed that one of your correspondents said that the Music at the beginning and end of a Service is never listened to. How true.

I have never heard such a clamour as breaks out by the time the Choir reaches the vestry. At home, in my Church the Service is not considered finished until the organist has played his excellent Music for us. In America I follow this habit and more often than not am the only one to hear the last chord.

I went to a Recital by one of your best American Organists the other week. I could not stay to the Coffee Hour as it was so late, but I hung around especially to gather comments from the Audience. The true organists made a concerted dash for the console, as all organists do all over the world. The Lady Patrons, who hardly knew an organ from a flute, gathered together. I was pleased to note that they had enjoyed themselves and felt that they had had their money's worth. Why?

He played so fast, he played so loud, he was terrific. Poor Mr. B. (their own organist) never got a chance having to play Services all the time and he played so quietly at the beginning and end of the Service they could not hear him. I did not know their Organist but I am sure he is a good one and that, at times, he plays fast and loud, and that it is the Congregation that drowns him with "their shrieking and squeaking in fifty different sharps and flats." Surely the remedy lies with the Congregation and the Vestry?

How about all Organists getting together and saying: "No music unless...?" They might be unpopular for a bit, but organists are tough and used to abuse, and I am sure it would pay in the long run.

Mrs. Betty Cronin  
Philadelphia, Pa.

TAO:

Regarding my subscription to your magazine, I find it will be difficult since I will

be in Europe all next year. However, I do hope you will put me on your list and have your excellent publication sent to me upon my return in June 1960.

It perhaps will interest you to know that the Danish organist, Finn Videro, is taking my place for the next academic year as the University organist at Yale. He is an excellent musician and it is my hope he will receive a favorable reception in this country.

H. Frank Bozyan  
Yale University  
New Haven, Conn.

TAO:

The letter in the June issue by Mr. E. H. Holloway apparently disapproves of the writer's March article, ["Rehabilitating Old Organs"] but it is difficult to discover to what he objects. One may infer that he does not believe many organs are worth rebuilding; his statement "In fact, 95% of the organs built from 1915 to 1950 have very little that should be retained in a new design," by its exaggeration, demands contradiction.

During this period, Möller, Skinner (later Aeolian-Skinner) Austin, and Kilgen, the four largest production firms, built more than half of the total produced. Are 95% of these instruments presumed to be not worth a rebuild? While it is difficult to get full data on the total organs rebuilt, since more than half are handled by local repair firms and are not publicly reported, inquiry reveals that the percentage of old organs rebuilt is apparently between 35% and 45% depending on the territory.

Referring to Mr. Holloway's apparent depreciation of the 1925 Möller, two years ago the writer advised on a 1917 Möller, 32 stops, 3-manual; the original builder re-used over 90% of the pipe, all chests, re-leathered action, a new console, and added three stops in modernizing the tonal layout. This rebuild has been notably successful, and the total cost, with the enlargement, half what a new instrument would cost.

Mr. Holloway's letter indicates somewhat vaguely that something is wrong, but does not tell what he thinks is right. It is generally expected that a critic will accept the responsibility for stating what he thinks is right, and why, as well as what he considers is wrong, so that the criticism may be constructive.

There is nothing in my article to suggest the substitution of a rebuilt organ of any kind for a good tracker; I am quite unable to understand the meaning of this paragraph. Maybe Mr. Holloway is merely being delicately acid. It would be nice if we had some information on his experience and field of activity, so we could assess a little better the worth of his opinions.

R. J. S. Pigott  
Pittsburgh, Pa.

TAO:

The writer has three subjects relating to organs or activities connected with them which might prove interesting to others.

A few days ago an opportunity was given to try out a new Allen instrument priced close to \$10,000 complete even to carillon and other percussive effects. The whole get-up was excellent with one important exception—there was no tone or combination of stop adjustment that even approached a pipe stop like a salicional or gamba. In fact one diapason stop had engraved in smaller type the word "string" which would indicate this was as close as Allen could come to such an important tone family as the viol variety.

And what prompted me to write you about this was the cover ad on the June issue of TAO in which the various tonal groups

THE AMERICAN ORGANIST

were named but did not include the strings. The Allen is the acknowledged leader in the electronic field so if they cannot do it what can be expected from any other make? And so in my book an organ is not any kind of an organ if the strings are absent.

The next thing that bothers me is the prevailing tendency for builders to place the music desk on consoles so high up that a person who wears bifocals gets a stiff neck trying to read music. It has reached the point where the writer has had to have a reverse bifocal pair of glasses made with the large section on the bottom for reading and a small half moon on the top for distance in looking at the mirror.

This point was illustrated in the same Allen cut as mentioned above, the Austin on page 197 but not so in the Flor Peeters picture on page 209. You notice this music desk is down where it belongs—immediately above the top manuals with no controls except a few buttons present in that area.

The third peeve is something that in all the years I have been a subscriber to TAO and THE DIAPASON I have never seen discussed and I know it must concern, at times, every choir leader in the country. I refer to the situation regarding soloists who show up unexpectedly on Sundays who are of better singing calibre than the person who rehearsed the number on rehearsal night.

This writer feels the congregation is entitled to hear the best the choir can produce. It may be that I am out of order in even suggesting one singer give way to another for the best presentation but I still feel the "customers" are entitled to the best the choir has to offer regardless of whose toes are stepped on.

The congregation pays the bills and are the ones that have to listen to what the choir presents. They are not concerned a bit that the soprano soloist No. 1 rehearses the solo part in an anthem Friday night but that soprano soloist No. 2, who knows that solo equally well, appears on the scene on Sunday out of clear sky, so to speak. In bringing this up to friends of the writer in the congregation I get agreement many times but no one in the choir likes it if I even think of taking away a solo that has been rehearsed and give it to another.

I am speaking of a volunteer group that can and does do such things as Messiah numbers with credit to Mr. Handel himself. I would welcome your own or the opinion of others on this subject. It may be that I am off base in even bringing up the sub-

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ject because it might be thought to be so out of taste but I have feeling about giving the best we have to offer.

George W. Collins  
Boston, Mass.

■ In order to be utterly fair, TAO contacted the Allen Organ Co., Inc. on this matter of lack of string color, and publishes the answer from this firm, below.

While TAO, editorially, will not venture opinion about the "care and feeding" of choristers or soloists, we do invite the remarks of readers on this subject.

The Editor

TAO:

We were interested in noting the letter from Mr. George Collins referring to the Model C-4 Allen Organ, (base price, approximately \$7,000). This particular model has been demonstrated at a few regional conventions and the response from organists has been gratifying. Mr. Collins apparently enjoyed the instrument excepting for the omission of a string stop.

Let us state first that a string is not a difficult sound to create by electronic means. Its exclusion in the Model C-4 involves space limitations in the console. We must install the most important equipment first: namely, the diapasons, reeds, and flutes. A separate generation system is included for each family of sound. In this way the attack and individual characteristic of each note is separated.

Realizing the need for a soft string sound, our designers have supplied a special general control on the console which actually softens and "thins" the diapason tone, creating a reasonably good string.

It is our desire to provide an instrument which will be enjoyable to play and which will make it possible to produce good musical sound. Space and cost limitations, however, do present a problem. We prefer to provide fewer stops rather than sacrifice the quality of the equipment and end up with inferior overall tone.

Robert Pearce  
Allen Organ Co., Inc.  
Macungie, Pa.

## Newsnotes

**NOTICE**—Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

Schulmerich School of Campanology held its 11th annual conference on the campus of Westminster Choir College, Princeton, N. J. June 15-19. Faculty included James R. Lawson and John Klein . . . Under the auspices of the **American Guild of Organists** a \$200 prize is offered by the **H. W. Gray Co., Inc.** for the best organ composition submitted. Works in large forms will not be considered. Judges will be Seth Bingham, Paul Callaway and George Frederick McKay, and the winning piece will be published by Gray. Write for information to AGO headquarters, 630 Fifth Ave., New York 20, N. Y.

Word reached TAO recently that a prominent west coast church announced its new budget at \$600,000—\$100,000 more than last year, yet at the same time the music budget was cut \$20,000. Surely this must be a church in which the value of music is pathetically misunderstood and underrated. It would be enlightening to learn the basis of such an action.

Winners in the biennial anthem competition, sponsored by **Broadman Press**,

Nashville, have been announced as: Camil Van Hulse, Tucson, Ariz., first award of \$500; Mark Fax, Howard U., Washington, D. C., second award of \$250; Claude L. Bass, Syracuse, Kans., third award of \$125; James D. Cram, Joplin, Mo., fourth award of \$75; and Dr. Blythe Owen, Chicago Musical College, fifth award of \$50. Broadman Press will publish these anthems.

The 1959 Religious Arts Festival at **Central Presbyterian Church**, Rochester, N. Y. was so successful it will be repeated in the spring of 1960. Rules and entry blank for composers who wish to submit works may be secured by writing: Religious Arts Festival (Music), Central Presbyterian Church, 50 Plymouth Ave. North, Rochester 6, N. Y.

**Columbia University's RCA Electronic Music Synthesizer**, an electronic system constructed to generate any musical tone, has now been installed. The output of the synthesizer is recorded one tone at a time on either magnetic tape or disc. By blending the separate tones through re-recording, any desired instrumental or orchestral effects can be achieved.

## Personals

**Edwin Arthur Kraft**, organist and choirmaster of Trinity Cathedral, Cleveland, Ohio, is retiring after 51 years and 4 months, where he has served under six Deans and four Bishops. Affectionately known to a large company of pupils and singers as "Boss," "Grinder," and

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"Double Doctor" he is one of the best loved musicians not only in his local area but throughout the country. He has been an active recital and church organist since 1914, and is the husband of **Marie S. Kraft**, head of the voice department of the Cleveland Institute of Music.

**Dr. Leonard Raver**, TAO staff writer, now in Europe studying on a Fulbright scholarship, has been granted a second year's extension. During his stay he has thus far appeared in recitals in Paris, Amsterdam, Haarlem, Kampen and other European centers. Dr. Raver will review for TAO the Ninth International Organ Improvisation Concours, in Haarlem, Holland.

**Joseph Whiteford**, President and Tonal Director of Aeolian-Skinner Organ Co., Inc. was given an honorary Doctor of Music degree on June 1 by Western Maryland College, Westminster, Md. The citation noted outstanding achievements in the fields of musical acoustics and the building of outstanding instruments in the United States . . .

**Mr. Lewis C. Odell**, secretary of AOB and a longtime organ builder and maintenance man in the greater New York area, and member of the well known Odell firm of organ builders, died at his home April 27 following an extended illness, climaxed in a heart attack. Of the original Odell family, only a sister survives. The business of the Odell firm is now carried on by nephews of Mr. Odell.

**Paul Callaway**, organist and master of the choristers, National Cathedral in Washington, D. C. was "saluted" on his 20th anniversary with an honorary Doctor of Music degree by Westminster College in Fulton, Mo. The Washington "Sunday Star" for June 21, 1959 published a picture and three-column story on Dr. Callaway and his musical work on the Washington scene.

**Margaret Rickard Scharf**, of the faculty of Hastings College, Hastings, Nebr. played the following recitals: Mar. 30—Cascade Methodist Church, Erie, Pa.; Mar. 31—St. Luke's Episcopal Church, Jamestown, N. Y.; Apr. 2—St. Paul's Chapel, Columbia U., N. Y.; Apr. 5—National Presbyterian Church, Washington, D. C.; Apr. 12—Plymouth Congregational Church, Wichita, Kans. (dedication of **Reuter organ**); Apr. 14—Westminster Presbyterian Church, Lincoln, Nebr.; May 28—Odebolt Methodist Church, Odebolt, Iowa. Mrs. Scharf earlier in the season played recitals in Omaha, Kansas City, Colorado Springs and Ft. Collins, Colo., Toledo, Akron, and Hastings, Nebr.

**Julius Herford**, musicologist, conducted a 2-day workshop Mar. 9 and 10 at Hastings College, Hastings, Nebr. Choral, piano and organ literature were the subjects, with illustrations played by Mr. Herford, and faculty and students of the college . . . **John Hamilton** played a television recital Aug. 7 on KQED, San Francisco, and on Aug. 10 a harpsichord recital at the U. of California, Berkeley, devoting the program to Bach's Goldberg Variations.

On July 2 at the Palazzo Antici Mattei in Rome, a program of vocal, piano and violin compositions by **Reuel Lahmer** of Pittsburgh, who spent the past year in Italy, was heard. There was also an exhibition of Mrs. Lahmer's paintings presented in Italy. The musical program mentioned above was repeated on July 4 at the University of Perugia. While in Italy Mr. Lahmer toured giving folk

(Concluded, page 286)

THE AMERICAN ORGANIST



## The Language Barrier

August Mackelberghe

The author, organist and choirmaster of St. John's Episcopal Church, Detroit, Michigan, composer, choral conductor, and one of the more articulate people we know, recently sent TAO his thoughts on a subject being bruted about these days, which we thought TAO readers would enjoy.

The Editor

Lately in our American organ world everything has turned to German. Stops must be named in German, keyboards in German, all indications must be in German or you are an addlepated brute "who don't know from nuthin'."

Well, I would like to protest against the use of non-English names where normal use of our vernacular would be indicated. Naturally, and one can't be too cautious these ivory-tower days, this protest does not, repeat, *not* include such traditional and universally accepted usages as Italian for tempi, expression and dynamics, nor Latin in the two accepted instances such as "Opus" or "Tact," nor the use of original titles.

Lest anyone mistake me for Xenophobe, let me hasten to say that I was born on the continent of Europe and therefore am thoroughly conversant in three or four languages which I absorbed with my mother's milk, so to speak.

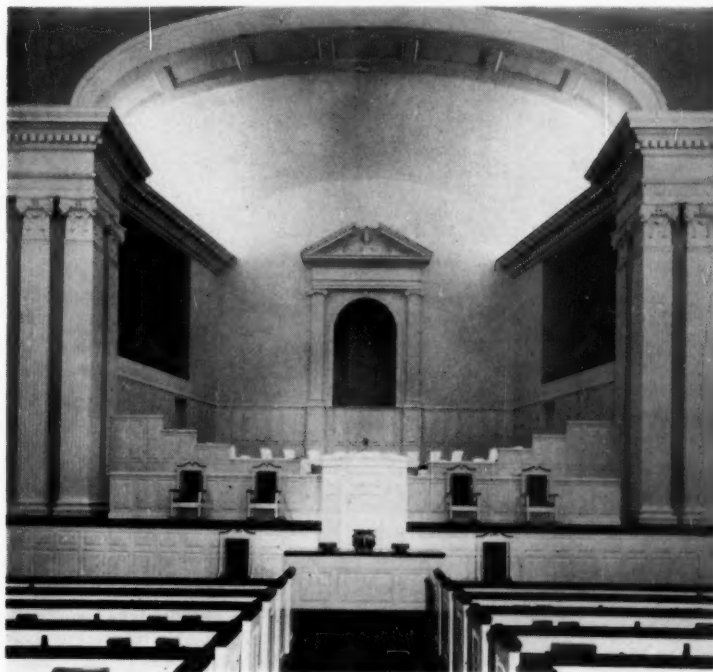
Recently I saw a new organ built by an American firm for an American building—a good firm, and a good organ; no comment on the building. It (the organ, that is) sprouted such names as Hauptwerk, Positiv. All it needed was a Brustwerk und (pardon me, I mean "and") a *roll schweller* to make it completely unintelligible for non-German-speaking people. Wouldn't the organ have sounded just as well if the common English names of Great and Positive (if there was objection to the name Choir, on account of tonal content) had been used?

And what of this fad of naming stops with German spelling? Do you seriously think that a Prinzipal with a "Z" sounds better than a Principal with a "C"—providing that it was well made and well voiced? Do you seriously think that a Krummhorn sounds better than Cromorne with the same provisos of good materials, good voicing, etc.? Do you think that an Octav without a final "E" sounds better than an Octave? Or a Zimbel better than a Cymbel? But why go on? This German spelling fad won't make stops better or worse; although I must say I've heard some pretty bad organs in Germany and elsewhere in Europe, just as I've also heard and played very good ones.

Just to show you to what ridiculous lengths this present Germanophile fad will go, a wonderful illustration is shown by the announcements emanating from a radio station of one of our very large universities the other night, and this actually prompted this writing. Announcing a concert taking place in the university auditorium, by a very good artist, incidentally, the announcer said that Mr. . . . . . had just played the *Praeludium und Fuge in fis moll* by Buxtehude. Now the artist was going to play a chorale prelude followed by the *Praeludium und Fuge in C dur* by Bach. Later, that artist, we were told, was playing a "*Fantasia für eine Orgel Walzer*" by Mozart. Note that this concert took place in the auditorium of the university and was not a relay from Germany. As a matter of fact, had it taken place in Germany or in any other Continental European country, the announcements of a broadcast to this or to any other English-speaking country would have been in English.

Be all this as it may, why must everything suddenly be German or be no good in an American organ world? A few years ago everything had to be French! Are we still so unsure of ourselves, so culture-less on our own? Why use German, or any other foreign language, when English is plainly indicated, and therefore much better for the general public?

I submit that to say, in this country, a piece is a *Praeludium und Fuge in fis moll* or *C dur*, and another piece is *Für Orgel Walzer*, to indicate keyboards by the names Hauptwerk or Positiv or Brustwerk, to say PrinZipal or Zimbel, is plain unadulterated snobbery, and by its very nature does more harm than good. I am the greatest advocate of the study of ALL cultures, including our own; but, to my way of thinking, cults or fads are very far removed from any culture.



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## Church of the Good Samaritan

Paoli, Pennsylvania

Organ by Austin (see Stoplists)

# The American Organist

## An Amateur

### Installs an Organ

*William C. Atkinson, Jr.*

The author and his wife, Charlotte Tripp Atkinson, are, respectively, choirmaster and organist for The Community Church, Vista, California, and the Army and Navy Academy, Carlsbad, California. They are well known on the west coast for their lecture and recital appearances.

Several years ago, the Army and Navy Academy began raising funds for the construction of a chapel. Work began in 1956, and when I returned from my service obligation shortly thereafter, my wife, who was to become the Academy organist, immediately saw that there was no provision for an organ. I talked with my father, president of the school, about providing such space, and was very fortunate in being able to convince him of the need for such an instrument. The chancel was re-designed to give large, convenient chambers.

After talking with a representative of an organ builder, we realized that the actual purchase of a new instrument would be years in the future. Looking through magazines, my eyes fell upon the classified column which advertised used organs. The idea of purchasing such an instrument began to develop, and it did not seem such a bad one. But where to find one on the west coast? And who would move it?

It was only one more step to the real brainstorm that I would move one myself, even though I knew nothing about the mechanics of an organ! I purchased Dr. William H. Barnes' excellent book, "The Contemporary American Organ," and read it from cover to cover several times. My wife and I visited a small organ factory, inspected numerous organs in Southern California, and watched a small new organ installed in a nearby church.

Armed with this knowledge and skill (?), I began my search for an organ for our chapel. Through relatives I learned that the Presbyterian Church of Upland, California was to build a new edifice before long, and that they had a pipe organ in the existing building. The minister informed me that they were moving, and that the old church and property were for sale. The fate of the organ was as yet undecided. It was a Möller of 1910—fifteen ranks on pneumatic action, the first pipe organ in that area.

With this information, I began the talk of used organs and the possibility of purchasing one which I could move and install, myself. I was a long time convincing my wife and father (not to mention myself) that I could do it. The church in Upland finally decided to sell its instrument, and we agreed to buy it.

A year ago last fall, a 3-manual, 24-rank Möller was being installed in the La Jolla Presbyterian Church, where my wife was the organist, and I was very fortunate in being able to secure the crates used to ship that organ from the

east. The Möller company also sent me a copy of the original blueprints of the Upland organ.

I devised a simple coding system to label all the pipe-work and tubing for shipment to avoid any chance of mixups. I purchased small labels from the dime store—the type that peel off slick paper and stick to anything with no necessity of wetting or glueing.



The 1910 Möller as it looked in its old home—The Presbyterian Church, Upland, California.

When the organ was available for moving, my father-in-law and I set out for Upland, about 90 miles from Carlsbad, in a pick-up and a panel truck. Before continuing with the story, here is the stoplist of the organ as it was in the Upland church:

M. P. MÖLLER, INC.  
Hagerstown, Maryland  
ATKINSON MEMORIAL CHAPEL  
Army and Navy Academy  
Carlsbad, California  
Möller Opus 1157, built in 1910  
Re-installed: 1958  
Ranks—15. Stops—16. Pipes—972.  
GREAT  
Open Diapason, 8 ft.  
Melodia, 8 ft.  
Viola da Gamba, 8 ft.  
Dulciana, 8 ft.  
Principal, 4 ft.  
Flute d'Amour, 4 ft.  
SWELL  
Open Diapason, 8 ft.

Stopped Diapason, 8 ft.  
Salicional, 8 ft.  
Voix Celeste, 8 ft.  
Aeolian, 8 ft.  
Flute Harmonique, 4 ft.  
Oboe and Bassoon, 8 ft.  
Tremulant

#### PEDAL

Bourdon, 16 ft.  
(Lieblichgedeckt, 16 ft., Sw.)

Couplers 7:

Gt.: G-4, S-16-8-4.

Sw.: S-4.

Pd.: G. S.

Moving the organ out of the church turned out to be more of a test of physical strength than anything else. There were about 30 steps to be negotiated to get to the street, and we never carried more than four pipes at a time, there being 972 of them alone! We first removed the dummy pipes and 17 offset Open Diapasons from the casework, then the Great pipework, and finally the Swell division.

Some of the largest pipes would not fit into any of the crates, so they were tied on top of the truck, giving it the appearance of some type of rocket launcher! The first day we managed to move about half of the pipework plus odds and ends of casework and tubing.

After unloading the shipment at the chapel and loading more empty crates, we were exhausted, but were up at five a.m. the next day. The second day most of the remaining pipework, more casework and tubing were loaded. The third day we completed the pipework, removed all conduits, reservoirs, vents, casework, tubing, pedal chests, swell shutters, and the motor.



The chancel end of the Army and Navy Memorial Chapel, Carlsbad, California. The interior of the Atkinson Memorial Chapel is at yet unfinished. There will be a railing, choir pews, and a pulpit at one side. The organ spaces on either side of the center panel are fronted with material which is acoustically free for tonal egress.

The next task was to estimate what would be needed to install the organ in our chapel. The console had to be further away from the chests than originally. In fact, the Great was almost 20 feet distant. This caused me much concern, lest the action be sluggish due to the great distance. Of course, many other things worried me, too, not the least being whether the organ would work at all! I ordered leather, flexible conduits, cork packing, felt and other equipment known to be necessary. Neoprene rubber tubing was decided upon and 3000 feet of it purchased.

It was quite easy to re-assemble sections of the organ that were to be the same as before, such as bearers, chests, swell box, and pipework. The biggest jobs were new con-

duits, new tubing, and minor repairs. The conduits I myself made, from kiln-dried pine, rather than having a tinner make metal ones. The tubing really took time. Great and Pedal tubing was completely replaced, and for the Swell the old tubing was utilized, extended with neoprene to the console. The only serious errors made were in the Pedal division. I failed to label about half of it adequately, and so they all came out wrong—quite a chore to correct.

A further word about the use of neoprene tubing might be welcome, and several organists and my organ tuner were interested in the use of it. The material is extremely flexible and very easy to install. The only care to be taken is to have nothing heavy resting upon it, and to avoid sharp bends. The material was custom-made for my use by a commercial rubber manufacturer, and cost 4¢ a foot, for feet—quite a reasonable price.

It took about three months of spare time to re-assemble the organ, and when I finally connected the motor and blower I ran into the only real difficulty: for some reason, the motor would just not handle the job, and a new, larger 3000 feet—quite a reasonable price.

Now, the real moment of decision was at hand: would it work? The motor was turned on, and immediately it was known that at least some of the organ would work—there was a quite a din of ciphering pipes! There was also a good loud chorus of hisses from leaks, which were repaired, and then the pressure was steadied in the chests. I struck a few of the keys, and a few played, but most were silent. Having no idea how to correct matters, I felt there must be some kind of adjustment somewhere; and consulted a drawing of the pneumatic system. It looked as though the large screws on the action stations were the only means of adjustment. I moved one in and out, and found this was the answer: moving the screw in caused the note to sound. It would be necessary to adjust each screw individually.

With my wife at the console to strike the keys, I went to the chests and adjusted each note to make the action as responsive as possible. Incidentally—it was found that the pressure must be at its proper degree, as any small change in pressure requires readjustments of the section. The resulting action was not in the least disappointing. It cannot compare with electro-pneumatic action, yet all but the very fastest music offers no difficulty in performance.

Tuning and regulating the pipework was beyond me, so I called in an organ service man. I was a little afraid he would take one look and walk out, but he went right to work and did a fine job. The only stop that turned out poorly was the Oboe. Our cadets, in their insatiable curiosity, had blown a good many of the pipes, and unfortunately the reed set was of special interest to them.

We were all astounded at the sound of the instrument in its new home. The softest voice carried admirably from front to rear with no fall off whatever, and full organ had a brilliance that really "lifted" one—something the organ decidedly lacked in its former surroundings. I attribute this to hard plaster walls, a cement floor, and a hardwood ceiling. There will eventually be an asphalt tile floor, but this should not do appreciable harm. At our Baccalaureate service I never heard the cadets sing their hymns as well, and I am confident it was the organ that urged them on.

I enjoyed reading A. Douglas Wauchope's article, "The Rebuilding of Old Organs," in the May 1958 issue of TAO. The "usual" stoplist he quoted, plus a Bourdon at 16 ft., is exactly the stoplist of this organ, and his description aptly fits some of the pipework. It certainly is not the type of instrument we are used to hearing today, at least in the newer churches, but it is no comparison with what we would have heard from an electronic instrument. Of course, I want

to modernize the instrument as funds are available. A new console, electrification, a new Diapason chorus on the Great, the deletion of a couple of ranks, some other selected new ranks, and enclosure of the Great for added flexibility.

After reading Mr. Wauchope's article, I realize how fortunate we are that everything worked out as well as it did. There were so many things which could have gone wrong, but did not. I personally learned a lot that cannot be had from a book, and gained a lot of fun through it all.



Mr. and Mrs. Atkinson at the Chapel organ.

As a postscript I might add that my wife gave a series of six recitals last summer. The organ held up admirably, developing no ciphers or other difficulty. It was quite a revelation to some of the local church people whose ears have been assaulted with incessant vibrato-filled electronic sounds for so many years. Below is the stoplist "for the future" as it is now contemplated:

#### GREAT

- \*Principal, 8 ft.
- Melodia, 8 ft.
- Dulciana, 8 ft.
- \*Octave, 4 ft.
- Flute d'Amour, 4 ft.
- \*Mixture, 3r (15-19-22)

#### SWELL

- Geigen, 8 ft.
- Holzgedeckt, 8 ft.
- Salicional, 8 ft.
- Voix Celeste, 8 ft.
- Principal, 4 ft. (old Gt. Principal)
- Flute Harmonique, 4 ft.
- \*Mixture, 3r (12-15-19)
- \*Trompette, 8 ft.
- Hautbois, 4 ft. (old Oboe)
- Chimes
- Tremulant

#### PEDAL

- Bourdon, 16 ft.
- Gedeckt, 16 ft.
- Principal, 8 ft. (old Gt. Diapason)
- (Gedeckt, 8 ft., Pd.)
- (Principal, 4 ft., Pd.)
- \*Rauschquinte, 2r (19-22)
- \*Fagotto, 16 ft.
- (Fagotto, 8 ft., Pd.)

#### COUPLERS 13:

- Gt.: G-16-8-4. S-16-8-4.
- Sw.: S-16-8-4.
- Pd.: G-8-4. S-8-4.

\*—new ranks

Stops—23. Ranks—20. Pipes—1375.

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# Psychological Reasons for the Popularity of The Baroque Organ

Raymond C. Boese

The author is college organist and assistant professor of music at St. Olaf College, Northfield, Minnesota. He received his A. B. and M. A. degrees from the University of Redlands, California, followed by graduate work at Harvard University, where he was chapel organist. His European study included a year with Flor Peeters in Belgium, and, in 1958 on a Fulbright grant, with Helmut Walcha in Germany, in which country he also studied harpsichord with Frau Maria Jäger. Before coming to St. Olaf College he taught at Earlham College, Richmond, Indiana, and at Drake University, Des Moines, Iowa. He has concertized in the Middle West, South and Far West, as well as in The Netherlands and Germany. This season he has been playing and lecturing under the auspices of the Arts Program of the American Association of Colleges.

We are all acquainted, I am sure, with the aesthetic and intellectual, the social, and the technological reasons for the increased interest in the baroque organ. We are aware of the "rightness" of sound of the baroque organ for Bach and realize the historical logic of hearing ancient music on the sort of instrument for which it was written.

We admit that interest in all sorts of organs is greater now than it used to be because of the social phenomena of religious revival after World War II, burgeoning prosperity, and indirectly, enlarged music education programs and more leisure time. We would all give due credit to technological advances in recording techniques and to the pioneer building and popularizing efforts of Walter Holtkamp and G. Donald Harrison.

However, I should like to suggest that there are also psychological reasons for the present popularity of the baroque organ. Essentially, the baroque organ expresses three characteristics of twentieth century man: realism, tension between simplicity and complexity, and intensity.

That we live in a realistic period is obvious to anyone who reads literature or looks at painting. Modern man distrusts sentiment and dislikes unnecessary ornamentation. He prefers clarity, form, directness, unclutteredness—the mental rather than the emotional. What could be more clear, pure, uncluttered, and unsentimental—hence, more realistic—than the baroque organ tone?

Curt Sachs, referring to the modern baroque organs built by G. Donald Harrison at St. John's, Groton, the Church of the Advent, Boston, and St. Mark's, Philadelphia, says that "in their simplicity, purity, and transparency" they are "perhaps the true expression of the twentieth century."

But is simplicity alone a characteristic of modern man? More characteristically, it seems to me, is a tension between simplicity and complexity. Assuredly, we yearn for the simple, the fundamental, the secure in daily living and art; yet we also are excited by the complex. After a few weeks of simple country living we become bored, and long to throw ourselves into the complicated vortex of city life. In art, the simplicity of Modigliani is juxtaposed with the complexity of Dali; in literature, the clarity of Hemingway with the tortuosity of Cozzens.

The baroque organ inherently expresses this tension between simplicity and complexity. Its tone is both simple

and complex: simple in that the volume is steady and the overtones of individual pipes minimal, compared to the piano and stringed instruments; complex through the abundance of extraneous sounds resulting from wind rushing through pipes. Arthur Howes, after a tour of the baroque organs in Holland, wrote: "An absolutely pure tone . . . is uninteresting. We prefer complexity. The speech noises of these old organs . . . heighten our enjoyment when we have become accustomed to them."

The third characteristic of contemporary man which finds its expression in the baroque organ is intensity. Sheldon Cheney, in *Primer of Modern Art*, says: "The quality that is, perhaps, most indisputable and completely modern is intensity." Intensity, he continues, is a major factor in architecture, literature, painting, sculpture, and music. The particular kind of intensity found in baroque organ tone is that of high frequencies piled on top of one another. Man today is attuned to perceive the intensities achieved through the use of higher sounds or higher frequencies. He hears daily the high-frequency vibrations of modern machinery.

Thus, then, the baroque organ, whether ancient or modern, expresses three aspects of the mind of modern man: his desire for realism, his conflict between simplicity and complexity, and his intensity.

Author Boese has given readers food for thought, which it is hoped may result in replies from readers who may or may not agree. Editorially, TAO takes no stand on this matter; however, we sometimes feel that many organists, organ builders, and others, may be inclined to gloss over or attempt to ignore the physico-architectural aspects of the baroque organ in the average American church today. This, of course, goes even further, to include not only the building in which such an instrument may be housed, but also the honestly basic purpose of the organ, as it is related to the denomination and service form, etc., and, finally, to the organist who will play this baroque organ, today and tomorrow.

The Editor

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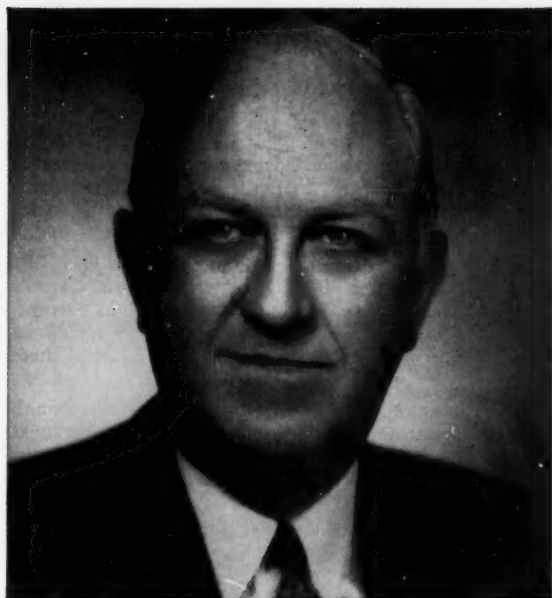
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## Dr. Paul N. Elbin tells why he likes the Hammond Organ

President of West Liberty State College, Dr. Elbin is also widely known as lecturer and author. He was Record Editor of *Etude*, and is a three-time Dean of the AGO in Wheeling, West Virginia. The following comments are excerpts from a weekly music column he conducts for the Wheeling "News-Register."

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## Glimpses Over the French Horizon — 4.

### Light (?) Summer Reading

#### Seth Bingham

What do musicians read? I've never been able to find out. In old age, I feel I can dispense with the school of Dreiser, Faulkner, Graham Greene, Hemingway and Steinbeck. Time is running out on me! Much of my reading over the years now looks like a worthless check.

Last summer I finished reading Daniel-Rops' "The Church of the Apostles and Martyrs." A series of tremendous volumes by this great French writer begins with his "Sacred History," an account of the Jewish people and their religious evolution to the time of Christ. It is followed by "Jesus in His Time"—"The Church of the Apostles and Martyrs"—"The Church in Barbarous Times" (Dark Ages)—"The Church of the Cathedral and Crusade" (Middle Ages)—"The Church of the Renaissance and Reformation"—"The Church of Classic Times"—"The Church faced by Revolutions" and "The Church of the New Apostles." Altogether they represent the work of half a lifetime—a grandiose panorama of the progress of Christianity covering nearly 2000 years.

One can hardly calculate the sustained effort and stupendous labor that has gone into this monumental series; it dwarfs all similar works in this field. In spite of their bulk—each running to over 700 pages—these books have attained best-seller popularity in many countries. Several are already translated into English.

Anyone serving the Church of Christ in whatever capacity—be he priest, musician or layman—and who reads Daniel-Rops, cannot escape the realization that the church is an institution which has lived through the fall of empires, survived persecution, schisms, wars and revolutions. She still endures for the inspiration of saints, poets, musicians, as the supreme hope of civilization.

At present I'm reading the final pages of Alexis Carrel's "L'Homme, cet Inconnu" (Man, the Unknown). Though written some twenty years ago, it remains one of the world's most widely read books; and it is fearfully prophetic of the mess the world is in today.

"L'Homme, cet Inconnu" is a soul-searching discussion by this great scientist of what we know, and *do not know* of mankind. Speaking of the limits of the individual in space he says: "Between certain individuals and the things of nature there exist subtle and obscure relations. Such men appear to extend themselves through space to grasp reality. Like those inspired by science, art, religion, they can apprehend natural laws, mathematical abstractions, platonic ideas, the supreme beauty, God." Carrel here appears on the verge of becoming a believer. (He actually was converted following his experience at Lourdes, related in "Le Voyage de Lourdes.")

He condemns our shallow, effete way of living and makes a convincing plea for man's physical, spiritual and moral reconstruction through a new and better scientific approach. "For the first time in the world's history," he concludes, "a civilization now starting its decline, can

discern the cause of its malady. Perhaps it will learn to use this knowledge, and thanks to the marvelous force of science, will avoid the fate common to all great peoples of the past. . . . From now on we must advance on the new path."

There is a strange affinity between Alexis Carrel's thesis and Daniel-Rops' analysis of the insidious corrupting influences that eventually caused the downfall of Rome. Will our western civilization heed these prophets?

Maybe the thought of man's projecting himself through space has something to do with my choice of the next book slated for summer reading. The title is "Mysterious Celestial Objects" by Aimé Michel. It looks promising.

Aug. 21. Lunch unusually good. The *bigornau* is not big; he is a tiny sea snail with a nice salty tang. You extract him with a special pick and eat him raw—delicious! (I fear Dr. Schweitzer would frown on such irreverence for life!). Also the *palourde*, a miniature tight-shut clam with the real clam taste; one must learn how to open them. *Tome de Savoie*: a mild goat's-milk cheese covered with a thick coating of burnt grape-seeds which add to its pleasant flavor. Connoisseurs eat it seeds and all. Obtainable (perhaps) at Macy's.

Aug. 22. Today's *Figaro* carries a report by Oliver Alain of the première of Menotti's new opera *Maria Golovin* at Brussels. He considers Menotti's libretto better than his music (we might add that Menotti has even furnished the libretto for a fellow composer's opera), but he asks: "What other music than his would suit this stylized theatre whose humor quickly slips into burlesque, and emotion into *melo*?"

After sketching the plot and citing the blind young Donato's jealousy often verging on delirium, Alain notes some excellent gags (*sic*), visual effects and a rhythm of action which hardly ever slows up the score; and he adds: "Apart from a few rather sugary lyric ensembles, *Maria Golovin* is a *drame en musique* rather than an opera—a bourgeois drama of incredible scenic vitality. One can only regret that Menotti does not renounce the traditional song for those recitatives so free and so varied, of which, aside from all questions of style, he possesses the secret."

I wonder how many TAO readers were on hand to witness the excellent church performance of Menotti's lovely little opera "Amahl and the Night Visitors" directed by Earl Ness at the Guild Conclave in Philadelphia several years ago?

Random perusal of Paris musical comment frequently reveals an uninhibited frankness not so common back home. What some French musicians call others tickles me—*ane* and *crétin* are among the milder epithets.

#### PATOCHE

Though I've heard him called everything from Pastiche and Pistache to Potash, he answers only to his right name with French pronunciation. When he sees my wife however, he comes at a gallop, even though she may have no tidbits for him (which she usually has). It's just a case of love at first glance. Apparently I was not the only dog in the manger—or should I say, pebble on the Port Haliguen beach.

I dare say Pat—excuse me, Patoche—has never worn a leash. He would scorn our city-bred apartment pets. He's

a citizen of the world, at least within the confines of this village. I've even met him way out on the road to Quiberon. He travels many a kilometer on his daily rounds, following cold trails, sniffing hydrants, old lobster pots and telegraph poles, occasionally leaving a card, but again hardly stopping, probably saying "Oh, that's only mine."

He rolls and stretches luxuriantly in the middle of the road, makes way for cars but chases motorcycles and insults the few horses that still circulate here. Or he sits gazing at the busy port with a sad quasi-philosophic expression at once comic and touching.



Patoche

So farewell, brave Patoche; may you continue for long years as one of Port Haliguen's most doggy and winning personalities.

Aug. 26. Last good swim this afternoon. After supper, walked to Quiberon and back by a full moon bathing the Breton fields in a soft radiance. Aug. 27. Returned to Paris for a final week of last minute errands, purchases, visits, etc.

Aug. 28. In the death of Ralph Vaughan Williams at the age of 85 the world loses a truly great composer. Only last summer at the International Congress of Organists in London it was my privilege to shake his hand and to tell him that his "Vision of an Airplane," already performed at Columbia University, was the outstanding modern work chosen for study at the Michigan State University Workshop.

Less than three years ago Vaughan Williams was in the United States during several weeks for a series of lectures at Cornell. His visit, briefly reported in the press and scarcely noticed in orchestral circles, should have been the occasion for a genuine festival of his music at the highest levels. In refreshing contrast, Richard Weagly directed several of Vaughan Williams' finest choral works at Riverside Church.

Unfortunately the acquaintance of most organists with the music of this composer is limited to a few minor choral pieces and the three early—and too frequently played—chorale preludes in nowise comparable to his great symphonies and larger choral works.

Writing in today's *Le Monde*, René Dumesnil rightly rejects the mistaken idea that Vaughan Williams was "influenced" by Ravel or Debussy, but likening him to Koehlin, Charpentier and Fauré sounds far-fetched. With all due respect to the genius of Debussy and Ravel, it is only fair to say that the British master commands a vaster sweep and universality.

AUGUST 1959

Aug. 29. Came across an old copy of Edmond Rostand's play "Cyrano de Bergerac," first produced with tremendous success in 1897 and revived by the Comédie Française in 1938. On re-reading this 5-act heroic comedy in verse, it's not the work of a genius like Molière, but it bristles with enormous talent. And what "theater!" In *Cyrano* the Gascon poet-swordsman with the protuberant nose, Rostand has created a not unworthy successor to Cervantes' immortal Don Quixote, though none of *Cyrano*'s companions can match the genial Sacho Panza. A very great play nonetheless.

Aug. 30. We dined and spent a delightful evening with Henri Vallette, one of France's leading sculptors, and his charming wife. M. Vallette is best known for his vivid animal sculptures, a realm in which he stands pre-eminent. In his studio he showed us a superb life-size owl (Grand'duc, carved from a 300-year-old block of oak), also a fierce, lordly eagle. There were priceless other beasts and birds of various stature: a wild boar, a donkey, deer, a lamb, nanny-goat, Pekinese dog, panther, turkey, a newly-hatched chick, etc.

The artist's work also includes monuments and statues. We noted a magnificent bronze bust of the poet Paul Valéry. The sculptor's natural sense of humor has perhaps grown keener through his long observations of animals,, not excluding the human species.

Vallette, who knows only a few words of English, gave us a side-splitting account of a young Mormon missionary who recently dropped in on him out of a clear sky and tried to convert him!

Aug. 31. With the return trip of the *Ile de France* to Havre this week, her commandant, Captain Raoul de Beaudéan, affectionately remembered by a host of transatlantic friends, is retiring from active duty. In Brittany, the natives told us he owns a sailing yacht at Quiberon. His well-earned leisure will now permit the Captain to indulge in a favorite pastime—sailing! (Once a sailor always a sailor.)

During the past summer the *Ile* continued her role of good "Seamaritan" by rescuing the crew of a sinking vessel, and going way off her course to take from another ship a passenger desperately ill with appendicitis. The doctor on the *Ile de France* operated successfully and the patient was safely landed at New York.

Sept. 1. Celebrated Labor Day by a farewell visit to Notre Dame and that jewel in stained glass, La Sainte Chapelle. Sept. 3. Do you believe in flying saucers? I've just finished Aimé Michel's *Mystérieux Objets Célestes*, an exhaustive study of hundreds of authentic observations during the tremendous "saucer" activities over France in September and October 1954. Of all such books that have appeared to date I find this one the best documented and the most convincing. It is published by the firm of Arthaud, 6 Rue de Mézières, just around the corner from our hotel in the Latin Quarter. They expect to issue an English translation of "Mysterious Celestial Objects" within a year (Will U. S. government censors admit it?).

Sept. 5. This afternoon two American friends very kindly took us in their car to visit Chartres Cathedral—an unexpected joy for us. One can never see it enough, and at our age. . .

Sept. 6. Goodbye, Paris; *au revoir*, France! Sailed for home on the *S. S. Liberté*. At six o'clock this evening just before coming into Southampton, we witnessed a brilliant rainbow (not one of Messiaen's) off the port side. Sunday, Sept. 7. The Little Singers of Paris, directed by Msgr. Maillet, are on board, booked for a long concert tour in the Americas. This morning they sang at the Mass held in the ship's theatre. The boys' tone is pure, somewhat brighter





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than that of English boy choirs. They sing with impeccable rhythm, clean phrasing and absolute fidelity to pitch. We heard two remarkable boy soloists. The music included 16th century polyphony and a slightly modern motet by Aubert. Most striking was a "Hymn" based on a 4th century Greek theme whose rude organum passages in doubled fourths alternate with thoroughly modern melodic lines in free rhythm.

The young choristers, well-behaved but full of pep, have the run of the ship and are popular with passengers and crew alike. Besides church music the choir has an extensive and varied repertoire of folk songs and other secular works.

Sept. 10. This morning I sat in on the Little Singers' rehearsal, directed by one of the two priests who travel with Msgr. Maillet. They spent a full hour on "Alouette." The rehearsal procedure is admirable; details are worked over and over again with the utmost care until everything clicks. They gave considerable time to Darius Milhaud's highly dramatic and very difficult "Cantata of Two Cities," composed especially for them. The Cantata was sung this evening at their gala concert in the ship's theatre; it received a well-merited ovation.

There were several folk songs, including an ear-tickling 8-part arrangement of "*Nous n'irons plus au bois*" and a slap-sticky version (by guess who? d'Indy!) of "*La Chanson de Malbrough*" with hilarious commentaries by Msgr. Maillet. Vittoria's familiar "Ave Maria" and Noyon's arrangement of "*Il est né le Divin Enfant*" were among the highlights.

Sept. 11. Another rehearsal session this morning devoted mainly to a single piece: Marc Derond's wonderfully imaginative treatment of "Frère Jacques." The clangorous overtones of matinal bells came alive through the planned confusion of cross-rhythms in this choral masterpiece. Again the tireless polishing of crucial passages until they blossom into sonorous perfection and spontaneity. The *repetiteur* tells me that "Frère Jacques," also written for the Little Singers, will have its first performance in about three weeks. American choral conductors should not miss a possible chance to hear this world-famous organization.



Reading from left to right: The author, Mrs. Frances Dale (his daughter), Mrs. Blanche Bingham (his wife), and Miss Patricia Dale (his granddaughter). The photo was taken in the Press Room of the S. S. Liberté.

### O SAY, CAN YOU SEE?

Sept. 12. Coming through the Narrows (and for a few all-nighters, through the "rye" . . .). What ho, there, faint in the morning mist? Why, it's good old Liberty! "Statuette, we are here!"

THE AMERICAN ORGANIST

An influential friend in the French Line has kindly classed us as VIP's. While this doesn't necessarily rate a press conference, such an interview would probably be along these lines:

Q. Did you take in the Brussels Fair?

A. No, we weren't taken in by the Brussels Fair.

Q. What do you think of the French?

A. They are touchy and loyal, ingenious, not practical; family-loving, spontaneous and quick on the conversational trigger. They thrive on difficulties, are virtuosic in painting and music. They sit for hours fishing and invite the soul; I've yet to see a fish hooked.

Q. Do French people ever wear rubbers?

A. Never.

Q. Do they drink water?

A. Rarely.

Q. Milk?

A. Only Mendez-France and a few doctors.

Q. Are their wines and cheeses the world's finest?

A. Yes.

Q. What organs do they like best?

A. The ones that have a slider chest.

Q. Is it true that France has the fastest trains?

A. That's right.

Q. Do the French go in for corny music?

A. Occasionally, but not on the *cornemuse* if that's what you mean.

Q. What *is* a cornemuse?

A. A bag of wind with pipes.

Q. How big is France?

A. Almost as big as Texas, but more sophisticated and lacking the Texas "giant" complex. Apropos, let me ask you one: What are the Texans going to do about our newest and biggest state—Alaska? (No answer)

Q. Sir, can you give us the lowdown on the French political situation?

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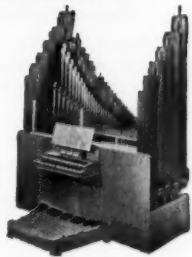
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A. Listen, buddy, I'm only a musician.

Q. What about American tourists in Europe?

A. No comment. (exit)

Despite some unfavorable weather, the long holiday has been wonderfully stimulating and rich in stored-up memories. Now that we are back over the horizon, it's nice to slip in harness again.

This concludes Dr. Bingham's highly enjoyable and interesting "Glimpses." TAO is most grateful to him for writing this material for its readers, feels the latter are richer for having shared with the author some of his experiences of the summer of 1958. We shall look forward to further contributions from one of this country's most articulate musicians, and best composers.

The Editor

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# Editorially Yours

*"...for they know not what they do."*

This is **not** blasphemy. But there **is** truth, as applied both to those who have not had the opportunity or privilege to learn, and to those who are well-intentioned but ill-prepared. Yes, again we speak of choir directors and organists who in most cases serve loyally the parishes in which they have responsibility for music sung and played.

These columns have made mention before of these deserving souls, whose struggles frequently approach disaster. We continue to maintain they should not be censured or scoffed at—at least not those whose sincerity and well-meant efforts are fact. Instead, should not **you** who have been trained (both academically and in the far keener realm of practical experience)—should not you be the first to offer an assisting hand? We think so.

However, before you make any offers, focus a bright spotlight of evaluation on yourself, to assure that your reasons are honest—that your approach is intelligent and compassionate—that your information is correct. Above all, be prepared for possible rebuff, or possibly acceptance which quickly dissipates and wanes before accomplishment of real good can be achieved. In some cases you may deal with those whose minds and habits are so firmly set that seemingly nothing is capable of persuading change.

It is quite possible of course that the **closed** untrained mind may have to be written off as a regrettable but total loss. Bromidically, there are here also those so deaf they will not hear.

We read constantly about church music conferences, denominational and non-denominational; but do these usually worthy efforts reach the church musicians who most sorely need the help they offer? Not often enough, we fear. Why? Two reasons appear: 1) how many part-time active if amateur church musicians can afford to attend such conferences (we are speaking of the untold thousands who are paid, if at all, the merest pittance); 2) how many parishes will absorb the cost of such endeavor by their staff musicians? Further "how manys" could be mentioned, but these two are sufficient for the moment.

A word about organists and choir directors who are so underpaid they cannot afford a conference course. Many times the reason they are underpaid is that they are simply not worth more (let's be honest and admit it); yet many times they are the very ones most deserving of help. There are other and obvious reasons why musicians are ill paid; but how **is** the musician who seeks to learn but cannot afford it to acquire this knowledge? Those with answers please make yourselves known.

As for parishes financially able, but unwilling, to sponsor a seeker after knowledge, we could suggest such parishes be denied any music of any kind, with reasons given. This, by the way, **has been done**, and while rather drastic, can be effective.

We praise those parishes sufficiently enlightened to recognize the immediate future, and long-range, values of such an investment. They've added a star in their crowns.

May we now be bold enough to offer a word of advice to choir directors and organists who have attended church music conferences lately. If you follow the usual pattern, you returned home permeated with new knowledge and understanding, with helpful hints a-plenty. You're on top of the world and raring to go.

Before you figuratively bust out at the seams and fling your newly acquired knowledge and techniques in a "saturation bombing" fashion at unsuspecting choristers, clergy and congregation, **think!** (and with no apologies to IBM either). There are no other three group factors we know of more violently allergic to sudden change.

We devoutly hope that your recent training has included a bit on the psychology for presenting change. No matter how wrongly the hymns, chants, anthems and solos have been sung in the past—just never forget that that has been the way people have been accustomed to hearing them, and people will be first to rise up on their hind legs and holler when they have a fast curve thrown at them (they've been known to develop scalping tendencies, too). "Lead kindly light" could be an appropriate motto (please—this has nothing in common with a hymn of the same title).

Let your greater knowledge and understanding shine forth through a carefully planned strategy of education (you know, education is not necessarily a dirty word, especially if you don't mention it). In choir rehearsal, before you turn things upside down, enlist the support of choristers by words of explanation. Tell them the "whys" of what they have been doing wrong, or badly; then compare with the reasons for changes to occur—**and for heaven's sake be positive about all this.**

If the organ music is to take on a new sound, try for a bull session with your minister, enlisting his support and backing with public explanations from the pulpit and/or in parish leaflet. The same goes for changes made in any music in which the congregation participates—**enlist their support in advance.**

Editors come to expect "reader inertia" (but how they love to have themselves proved wrong now and then). If there are TAO readers who are articulate in ideas about our topic this month, the meeting is open for business—the business of hearing from you. We imagine there are some of you with ideas and thoughts along the lines of our discussion—we would be delighted to hear about them.

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The latest rendering of New York's Lincoln Center for the Performing Arts shows the Theater for the Dance in lower left. Clockwise from this are a city park, the new Metropolitan Opera House, the Library-Museum of the Performing Arts, and the Repertory Theater adjoining it. The Juilliard School of Music and its residence facilities are shown across 65th Street (upper right). In the lower right is Philharmonic Hall whose construction began Thursday, May 14. A large reflecting pool adorns the plaza between Philharmonic Hall and the Theater for the Dance. Another pool is placed at the base of the arches of the Opera House, and another in the spacious court before the Repertory Theater. Colonnades are placed along the Center's Columbus Avenue frontage (foreground) and before the Repertory Theater and extending over the bridge across 65th Street.

As readers of TAO are aware, an organ of considerable size will be installed in Philharmonic Hall. At the time this information went to press it had not been finally decided exactly where this instrument is to be placed in the auditorium, although TAO has been informed it is likely the organ will be across the back of the stage, a location which could be ideal for the several uses of an organ in such a building.



This is an artist's rendering of Philharmonic Hall in New York's Lincoln Center for the Performing Arts, showing its frontage on Lincoln Center plaza and along Columbus Avenue. President Eisenhower broke ground for this building, to cost approximately \$10,000,000, on May 14. When completed in 1961, this first building of Lincoln Center will serve as the new home for the New York Philharmonic Orchestra, and the permanent equipment of the hall will include an organ of sizable proportion, suitable for use as a solo instrument, or with chorus or orchestra, for the performance of all types of literature.

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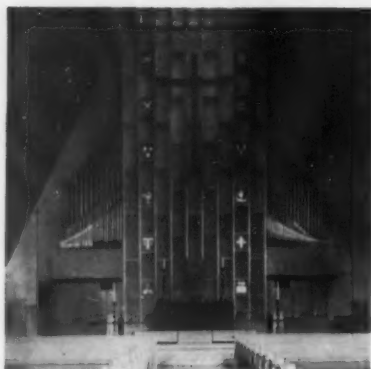
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# Stoplists



AUSTIN ORGANS, INC.  
Hartford, Connecticut  
CHURCH OF THE GOOD SAMARITAN  
Paoli, Pennsylvania  
Dedication: February 8, 1959  
Recitalist: Clarence Watters  
Voices—25. Ranks—29. Stops—31. Borrow—6.  
Pipes—1819.

## GREAT — Exposed

Principal, 8 ft., 61  
Bourdon, 8 ft., 61  
Gemshorn, 8 ft., 61  
Octave, 4 ft., 51  
Quintaten, 4 ft., 61  
Super Octave, 2 ft., 61  
Furniture, 3r (19-22-26), 183

## SWELL

Rohr Gedeckt, 8 ft., 68  
Viola, 8 ft., 68  
Voix Celeste, 8 ft., 56  
Prestant, 4 ft., 68  
Koppelflöte, 4 ft., 68  
Doublette, 2 ft., 61  
Plein Jeu, 3r (22-26-29), 183  
Trompette, 8 ft., 68  
Hautbois, 4 ft., 68  
Tremulant

## CHOIR

Nason Flute, 8 ft., 68  
Dolce, 8 ft., 68  
Unda Maris, 8 ft., 56  
Nachthorn, 4 ft., 68  
Nasard, 2 2/3 ft., 61  
Blockflöte, 2 ft., 61  
Krummhorn, 8 ft., 68  
Tremulant

## PEDAL — Exposed

Contra Bass, 16 ft., 32  
(Gemshorn, 16 ft., Gt., 12)  
(Gedeckt, 16 ft., Ch., 12)  
Principal, 8 ft., 32  
(Gemshorn, 8 ft., Gt.)  
(Gedeckt, 8 ft., Ch.)  
Super Octave, 4 ft., 12  
(Trompette, 16 ft., Sw., 12)

## COUPLERS 26:

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
Sw.: S-16-8-4. C-8.  
Ch.: G-8. S-16-8-4. C-16-8-4.  
Pd.: G-8-4. S-8-4. C-8-4.

COMBONS 49: G-8. S-8. C-8. P-6. General-14.

CANCELS 5: G. S. C. P. General.

REVERSIBLES 6: GP. SP. CP. SG. SC. Full Organ.

CRESCENDOS 3: S. C. Register.

## CLARENCE WATERS

Organ Concerto V  
Trio Sonata in D minor  
Prelude and Fugue in G Major  
Choral in E Major

Handel  
Bach  
Bach  
Franck

Prelude and Fugue in G minor Dupré  
Berceuse (Brittany Suite) Dupré  
Prelude and Fugue in B Major Dupré

From Mr. Frederick L. Mitchell of Austin Organs, Inc., TAO received the following information.

A recent example of almost ideal organ placement is the new Austin organ in the Church of the Good Samaritan (Episcopal), Paoli, Pennsylvania, on the outskirts of Philadelphia.

The church features a steeply pitched roof of exposed wood construction, which rises to meet a horizontal narrow curved section of roof at the top, thus forming a sort of truncated triangle.

Behind the altar stands a large open reredos, backed by saran plastic grille cloth, the whole designed to be almost transparent acoustically. The expressive Swell and Choir divisions are located behind this. Protruding from either side are the unenclosed Pedal and Great divisions, with pipework arranged chromatically to taper away from the sides of the reredos. The organ thus placed, speaks freely and openly down the nave, completely unforced. Acoustics are excellent.

Designed for the Episcopal services, the organ includes classic elements along with strictly accompanimental, presenting an extremely flexible palette of color to the organist for his varied needs.

The age old problem of organ and choir placement has been further solved here by placing the choir and console in a shallow transept just to the right of the altar. Here they are out of sight of most of the congregation, but are still in a position to be well heard. Console is concealed behind the lectern, so that organist can carry on all console activities without any fear of distracting the congregation.

The installation was under the direction of Mr. Bernard Higgins, with tonal finishing by David A. J. Broome and Burton Yeager, working under the personal supervision of Richard Piper, Vice President and Tonal Director for Austin Organs, Inc.

## AUSTIN ORGANS, INC.

Hartford, Connecticut

TRINITY CHURCH

Staunton, Virginia

Dedication: September 1958

Recitalist: Dr. Carl W. Broman

Voices—44. Ranks—55. Stops—57. Borrow—13. Pipes—3326.

## GREAT—3 1/2" wind

Quintaten, 16 ft., 61  
Principal, 8 ft., 61  
Bourdon, 8 ft., 61  
Spitzflöte, 8 ft., 61  
Octave, 4 ft., 61  
Nachthorn, 4 ft., 61  
Twelfth, 2 2/3 ft., 61  
Fifteenth, 2 ft., 61  
Furniture, 4 ranks, 244

## SWELL—4" wind

Geigen, 8 ft., 68  
Rohrflöte, 8 ft., 68  
Gambe, 8 ft., 68  
Voix Celeste, 8 ft., 56  
Flauto Dolce, 8 ft., 68  
Flute Celeste, 8 ft., 56  
Principal, 4 ft., 68  
Waldflöte, 4 ft., 68  
Octavin, 2 ft., 61  
Sesquialtera, 2r (12-17), 122  
Plein Jeu, 4r (19-22-26-29), 244  
Contra Fagotto, 16 ft., 68  
Trompette, 8 ft., 68  
Fagotto, 8 ft., 12  
Clairon, 4 ft., 68  
Tremolo

## CHOIR—4" wind

Gedeckt, 16 ft., 12  
Spitz Principal, 8 ft., 68  
Gedeckt, 8 ft., 68  
Dulciana, 8 ft., 68  
Unda Maris, 8 ft., 56  
Spitzflöte, 4 ft., 68  
Nasard, 2 2/3 ft., 61  
Blockflöte, 2 ft., 61  
Tierce, 1 3/5 ft., 61  
Krummhorn, 8 ft., 68  
(Bombarde, 8 ft., Pd., 36)  
Tremolo

## ROCKPOSITIV—2" wind

Nason Flute, 8 ft., 61 wood  
Koppelflöte, 4 ft., 61  
Oktav, 2 ft., 61  
Larigot, 1 1/3 ft., 61  
Sifflöte, 1 ft., 61  
Cymbal, 3r (29-33-36), 183

## PEDAL

Contra Bass, 16 ft., 32  
Bourdon, 16 ft., 32  
(Quintaten, 16 ft., Gt.)  
(Gedeckt, 16 ft., Ch.)  
Principal, 8 ft., 32  
Bourdon, 8 ft., 12  
(Quintaten, 8 ft., Gt.)  
(Gedeckt, 8 ft., Ch.)  
Fifteenth, 4 ft., 12  
Nachthorn, 4 ft., 32  
Flute, 2 ft., 12  
Mixture, 3r (17-19-22), 96  
Bombarde, 16 ft., 32  
(Fagotto, 16 ft., Sw.)  
Trompette, 8 ft., 12  
(Krummhorn, 4 ft., Ch.)

## COUPLERS 31:

Gt.: G-16-8-4. S-16-8-4. C-16-8-4. RP.  
Sw.: S-16-8-4. C. RP.  
Ch.: S-16-8-4. C-16-8-4. RP-16-8.  
Pd.: G-8-4. S-8-4. C-8-4. RP.

While the bottom manual is considered to be the "home" manual of the Rückpositiv, the Rückpositiv floats to the other two, thereby easily permitting it to be contrasted with any manual division.

COMBONS 50: G-7. S-7. C-7. RP-4. Pd-5. Tutti-14.

CANCELS 6: Divisional cancel bars. General.

REVERSIBLES 6: GP. SP. CP. SG. SC. Tutti.

CRESCENDOS 3: S. C. Register.

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## DEDICATION RECITAL

A might fortress is our God	Hanff
Noël—Grand Jeu et Duo	Daquin
Saviour of the nations, come	Bach
Now dance and sing, ye Christian throng	Bach
Prelude and Fugue in G Major	Bach
Benedictus	Reger
Hymne d'Actions de Graces	Langlais
Chant de Paix	Langlais
Sonata on Psalm 94	Reubke



Before

The following commentary was furnished by Mr. Frederick L. Mitchell of Austin Organs, Inc.

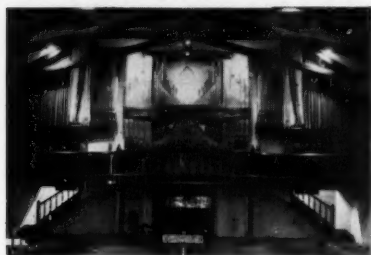
As one approaches Staunton on the train through the hills of Central Virginia, a glance at some of the architecture immediately indicates a cultural interest of many years

THE AMERICAN ORGANIST



ago. Charlottesville, the home of Thomas Jefferson, with its famed and beautiful Monticello, is en route and very nearby. Staunton itself is the home of Staunton Military Academy, and Mary Baldwin College. The following, regarding the church, is from Dr. Carl Broman, the church organist.

"Augusta Parish Church, later known as Trinity Episcopal Church, was organized in 1746. Located in the city of Staunton, Virginia, in the Shenandoah Valley, it has represented a continuity of national, state, and county life from the opening of the Valley to the present day. The word 'parish' was in early days synonymous with 'county'; and vestrymen had certain civil duties as well as church responsibilities.



After

"Three churches have been built during the 212 years of the parish's existence, the present one having been completed in 1855. Organ and choir were originally in the gallery in the rear of the church but in the latter part of the 19th century were moved to the chancel. When the decision to purchase a new organ was made in 1955, it was decided to return both organ and choir to their original locations. It was felt that the free access of tone of the organ and of

the choir of boys and men was hampered by heavy brick arches on either side of the chancel.

"Acoustical conditions of the present location in the gallery are particularly favorable. The Rückpositiv on the gallery rail and exposed Great and Pedal speak directly into the nave of the church. The enclosed Swell and Choir are located on alternate sides of the gallery.

"In designing the present organ the two considerations were to have an instrument capable of supporting the liturgical demands of the service and suitable for organ literature. It is felt that this organ meets these two demands admirably. The exposed divisions and the mildness and clarity of the voicing make it extremely effective in pre-Bach and Bach literature, and these same characteristics seem to make it equally suitable for contemporary and 19th century music.

"Liturgically, it serves beautifully as accompaniment for the choir, and as a support for congregational singing. It is felt by everyone that the singing of the congregation has improved 100% since the organ was installed. Visually, the installation is a very beautiful one, and both visually and tonally has received the enthusiastic acclaim of all who have seen and heard it."

Trinity Church, of colonial Gothic brick architecture, surrounded by trees, is located in a handsome old churchyard in the middle of Staunton—a beautiful setting.

In planning the new organ, it was desired to place the entire instrument and a minimum of 37 singers in the gallery, plus two access stairways from the main floor. Unenclosed pipework occupies the central area of the gallery. Swell and Choir at the far sides are built so that the stairways come up under them. The church building, over 100 years old, was found to have felt some of

the effects of time. Thus it was decided to re-do the entire interior. The gallery was torn out and rebuilt on a steel frame. The basement area was filled except for a central passage, and the old timbered floor replaced with a new one of cast concrete. A new forced air heating system was built into this new construction. Walls were re-plastered and the old brickwork repainted.

The former organ, dark in nature, built at the turn of the century, was buried beneath deep arches at the front of the church. It was surrounded by handsome black walnut case paneling however, and the new organ was planned to make good use of this casework. The resulting large chancel space has been used to good effect for a handsome free-standing altar, with an encircling rail, permitting communicants to kneel on all sides.



View of rear gallery, from one side, showing Rückpositiv behind the console, exposed pipework, and thin fiberglass draperies mentioned in the accompanying article.



## 1909 — 1959

Congratulations to the Royal Canadian College of Organists on their Golden Jubilee and best wishes to all Canadian organists and their guests on the occasion of the Annual Convention of the College in Toronto, August 31 to September 3.

When the College was founded in 1909, the reputation of the House of Casavant was already well established. During the past fifty years, conscious of its standing as Canada's foremost organ builder, this firm has continued to work in close collaboration with organists, church committees and architects to create organs of outstanding artistic excellence and unequalled craftsmanship.

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Unenclosed divisions of the organ are located in the classic tradition, which is also the most logical, spacewise and tonally. Great, centrally located and high, is supported on two 6" steel I-beams, which are cantilevered back into the tower. Pedals are divided on both sides of the Great, and Rückpositiv is located centrally in back of the organist, at the gallery rail.

These divisions speak lightly and freely down the church. The expressive, enclosed Swell and Choir divisions which are used more for accompaniments, speak across the gallery, reaching choristers before going to nave. If indirection needs be applied to any divisions, it is best confined to Swell and Choir, as here.

Designwise, it would perhaps be desirable to have the space occupied by the Pedal Bourdon left blank, thus leaving the Great-Pedal-Rückpositiv more of complete entities in themselves with less spread. Seating and access were the dominating factors however and the Pedal Bourdon was disposed of in two symmetrical groups over the two staircases. The point is a debatable one any-

way as it is a long low gallery, needing some spread.

A Gothic filigree was suggested along the top edges of the exposed chestwork, both for decoration and to soften the visual break between the straight lines of the chests and the soft lines of the massed pipework. A less massive edging might have been applied. The writer rather felt too that some sort of simple decoration could have been applied to the sealed window space centrally located behind the Great, perhaps a single ecclesiastical stencil design in just one color, to give a center of interest to the whole.

Exposed wood pipes have been stained a warm, old pine color. Paneling is all of black walnut. The draperies on the ends of the swell boxes are of velvet in ecclesiastical red, while the draperies in front of the expression shades are of very thin off-white fiberglass. A particularly striking effect is achieved when all the lights at the rear of the church are out except the ceiling spots over the exposed pipework.

The church walls and ceiling were and still are of hard plaster, while the aisles are

fully covered with the thick carpet. These carpets along with the pew cushions do absorb more than is desirable for best musical effect. The visual effect however is handsome.

This again points up how unnecessary it is, except under very special ceiling conditions, to have any acoustic treatment of the ceiling when there are rugs on the floor, or cushions in the pews. Acoustically the building is kind to sound, if not reverberant, and the organ is most effective. Any slapback which a speaker might get from a flat rear wall is resolved by the paneled gallery rail, the mass of pipework, and the draped ends of the swell boxes.

Tonal finishing was by Theodore Gilbert and R. J. Piper, Austin's Tonal Director. The dedication service took place September 15, 1957. Since that time there have been recitals by Dr. Broman, Carl Weinrich and Alec Wyton. Staunton, while not a large city, would seem to be a musical one. It is our hope that this instrument will find an increasing audience for the organ and for organ music in that area.

## IN OUR OPINION . . .

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ music, and on recordings.

### REVIEWS RECITALS AND CONCERTS THE ASCENSION DAY at TRINITY CHURCH

Ascension Day is also the Feast of the Dedication at Old Trinity in New York, which was founded in 1697 and which on May 7, 1959 recognized the 113th anniversary of the consecration of the present edifice. It has long been the occasion of a lavish festival service, with extra choristers and full orchestra added to the choir of boys and men, and the organ.

The opening music, by the orchestra, conducted by George Mead, organist and choir-master of Trinity, was the Overture to the "Occasional Oratorio" of Handel. The music was well played and conducted. For the festal procession, the choristers (women added for this service) sang Hiles' anthem from "The Crusaders," "O Zion! blest city when cometh salvation!" An unusual device which in many places would be most risky but which here remained intact. The music is typically Victorian.

This was a service of Procession and Choral Eucharist. The common of the mass was the Schubert "Mass in B flat." Those who know this work know it is a lengthy setting, for my personal taste altogether too lengthy and dated for service use. It belongs in a concert setting, in church or concert hall, but is questionable within a service form.

In this truly beautiful and inspired music, choristers and orchestra were wondrous to hear. Perhaps it is the building, but for

once I found no tonal objection to the usually dubious combination of boys and women. Here was blend. Of the choir on this occasion, I would praise the highly excellent tenor section, mention the rather unpleasant sound of the bass section, and repeat that the trebles blended beautifully. Perhaps one could ask for better balance in that the alto section frequently almost disappeared.

Dr. Heuss, the Rector of Trinity Church, preached the sermon, about which I would remark on one minor point brought out in the stream of thought, and let it stand on its own frankly out of context: "Religion—an instrument for manipulating God to achieve material or financial success."

The offertory anthem was from Handel's "Utrecht Jubilate" and was as excellently done as all else in the service. The closing hymn, "Diademata," brought into play the full force of congregation, choir, orchestra and organ, and incidentally the one time when full organ was heard, regrettably.

As is known, Aeolian-Skinner is presently engaged in a complete rebuilding of this great instrument. I for one shall hope that the tone character of the thrillingly magnificent 32-foot Bombarde will be retained, for it is utterly compatible with its surroundings and undergirds perfectly the full organ sound.

This service's music in concept was definitely Victorian, with which I have no quarrel when music is so well done. As indicated above, I do think the Schubert Mass could be questioned on two points: 1) its length, which is so great that Creed and Gloria must necessarily be done in concert style; and 2) its musical content. This is Schubert and wonderful, but for today I for one cannot wholly accept its idiom within a service—it interrupts worship, as such, for me (the Agnus Dei is in dancy waltz time), and after all, worship is presumably yet the basis for holding services.

Over and against this, of course, is the tradition of this occasion, and from this standpoint, this whole project must be considered acceptable, I imagine. The recessional music was by orchestra, and exceptionally dull stuff by a composer by the name of Svendsen.

If anyone wishes to forget what has been read above, to retain one lasting thought, may I state that this was a magnificent festival service, perhaps bound to tradition of not too-long standing, musically at least, but a service which gave a thrilling worship experience. My congratulations to Dr. Mead, to Mr. Robert Arnold, who was at the organ, to the choristers and orchestra, and lastly, to Trinity Church. R.B.

DAVID CRAIGHEAD, Second Ponce-de-Leon Baptist Church, Atlanta, Ga., January 28.

Pastorale Suite	Bach
Prelude and Fugue in D Major	Bach
Toccata per l'Elevazione	Freccobaldi
Noël Grand Jeu et Duo	Daquin
Prelude, Fugue and Variation	Franck
Grand Choeur Dialogue	Gigout
The Desert	Leach
Chant Dance for You	Leach
Carillon	Sowerby
Introduction, Passacaglia and Fugue	Willan

Dedicating the new 52-rank, 4-manual Möller organ, David Craighead made his initial appearance in Atlanta before a capacity attendance in this historic church.

The organ is an excellent piece of work with distinctive voicing, a balanced tonal palette, finished by Ernest White. It is the first in Atlanta with a Positiv division, and the fourth manual is a Bombarde of 8 and 4 ft. Trumpets and 3-rank Mixture. The acoustics of the room allow less than one second reverberation, empty, and the closely fitted display pipes hamper tonal egress, but despite this the brilliance of the organ is effective even though full power is somewhat curtailed in the far reaches of the large building.

The opening suite was given colorful registration and was tastefully played, but as the first piece in a dedicatory recital, the following prelude and fugue might have been a wiser choice. Freccobaldi had warm coloring, was a perfect foil for the Daquin. Franck was given a scholarly reading; Gigout had contrasting registration but the majestic quality some organists achieve was lacking.

Mr. Craighead is blessed with fluent technique in both manuals and pedal, handles the instrument with dispatch and ease, appears relaxed and as if he were enjoying himself. He completely captivated his audience in the final group, evidenced in the rapt attention which pervaded the room. The closing work was highlighted with bravura style and with the grandeur implied in the score, displaying both organist and organ in a fitting climax. Mr. Craighead deserves commendation for his restraint and impeccable good taste.

THE AMERICAN ORGANIST



In these days of the so-called demise of the organ recital, it was a distinct pleasure to witness the reaction of this audience to the music. G. H.

ERNEST WHITE, Bethesda Methodist Church, Washington, D. C., February 22.

Lentement  
Messe des Paroisses  
Schmücke dich, o liebe Seele  
Prelude and Fugue in C Major  
Adagio  
Flute Solo  
Larghetto  
Aria con Variazione  
Allegro moderato (Concerto IV)  
Cortege et Litanie  
Legend of the Mountain  
Choral in B minor

Marchant  
Couperin  
Bach  
Bach  
Fiocco  
Arne  
Bassani  
Martini  
Handel  
Dupré  
Karg-Elert  
Frank

Another new organ in the vicinity of Washington was here presented, this time by its designer and finisher. Since a very similar program by Mr. White was reviewed in a recent issue of TAO, we will mention only a few points, and then discuss the instrument. The Bach chorale prelude was, to this hearer, taken too fast, the C Major prelude and fugue seemed almost too clipped in style, but perhaps this was because of the building. The Franck suffered from the acoustical faults of the room, and also unfortunately from too many slips technically.

The Möller organ here demonstrated is of the "baroque" type, but unlike at least one other in this area by the same builder, it has enough other work to make music of the Romantic era playable. At the same time, the acoustics of the room are so dead that the usually crystal-clear delineation of line becomes too brittle in texture.

Tone stops almost before the keys are released. Sitting where I could see the player's hands, and watching carefully for releases, I could sense no echo or tonal reverberation in the room at all. The effect of the Franck was exceedingly disjointed, the sections simply could not melt into each other. For the most part, however, organ and organist gave us a very pleasant evening of music.

William Tufts

ROBERT CLARK, St. Thomas Church, New York, March 2.

Prelude and Fugue in F sharp minor  
Trio Sonata No. 6  
Kyrie, God, Holy Spirit  
Magnificat Suite in G minor  
Choral in B minor  
Dialogue on the Mixtures  
Homage to Perotin

Buxtehude  
Bach  
Bach  
Dandrieu  
Frank  
Langlais  
Roberts

This was the first in the 1959 March series of recitals in St. Thomas Church. Mr. Clark, of the faculty of Baker University, Baldwin, Kansas, is a young man of considerable potential—one who I am certain will develop further into a brilliant performer.

That this performance was less than it could have been was more the fault of the programming than the playing, which on the whole was studious, musicianly and on occasion exciting. Had this program been juggled about slightly—with the basic idea of variety in mind—it would have come off better. As it was, sameness, in the larger sense, resulted in registration which became accidentally tiring—sounds, while different in more than one way, losing impact.

Mr. Clark's playing was acceptable for the most part and I was especially impressed with his handling of ornamentation—there was careful thought behind this facet, especially. As this reporter has mentioned of other organists at this organ, much more care should be given to balancing pedal with manual sounds. Again, at this recital, I suspect manual-to-pedal couplers were used, and resulted in over-balance.

The high points of the evening for me were the Bach Trio Sonata, the Dandrieu and Myron Roberts' interesting Homage. I am happy to note this piece is being programmed more and more. R. B.

AUGUST 1959

PIERRE COCHEREAU, St. Thomas Church, New York, March 9.

Toccata, Adagio and Fugue  
Choral in B minor  
Impromptu  
Prelude and Fugue on the name  
ALAIN  
Improvised Symphony

Bach  
Franck  
Vierne  
Durufé

The brilliant and facile organist of Notre Dame Cathedral, Paris, gave to an exceptionally large audience an evening full of overflowing. The Bach was deliberate, methodical, and, according to a few American recitalists' standards, dull. To my mind it was a design scaled to conform to space with immense reverberation, and quite acceptable from this viewpoint.

The Franck was a familiar large canvas accorded a magnificently warm and rich treatment in the French manner. The Vierne was one of the most delightfully delicate bits of tracery one could ask for. Durufé is a composer whose writings are not heard often enough. While I would not admit this work is my favorite from this composer, his writing is, as usual, as finished, meticulous and inventive as one expects from him. M. Cochereau brought satisfaction to his audience with a rendition altogether handsome.

In this performance the improvisation was designed as the closing work, not as added attraction. The symphony was announced as in four movements—Allegro, Adagio, Scherzo and Fugue. The artist wrought designs which lasted slightly over 35 minutes, which showed clearly a highly inventive, facile mind, the very aptness of which was its own enemy to a small extent, for, although by its nature an improvisation may be rambling if desired, in this instance gave far too much too often, in all ways.

The Allegro was a complex, brilliant, driving thing, incorporating many, many compositional items. The adagio was not, precisely, but was beautiful listening. Scherzo was rollicking and happy stuff and thoroughly enchanting. If the last movement was a fugue, this escaped me completely—it should have been listed as finale.

Cochereau's highly imaginative use of the vast St. Thomas organ made for attention-holding listening. I wonder if there are others who wish visiting foreign recitalists would recognize the compositional talents and abilities of American composers? They would do music and themselves a service to consider this. However, so far as M. Cochereau is concerned, he makes music, no matter what the nationality of the composer—he must be accepted as one of the great playing today. R.B.

ALLEN SEVER—"Music for Organ and Strings," St. Bartholomew's Church, New York, March 11.

Trio Sonata in D minor  
Concerto in F, No. 13  
Sonatas for Organ and Strings  
C Major (K.336)  
E flat Major (K.67)  
C Major (K.328)  
Solemn Melody  
Classic Concerto for Organ and String Orchestra

Cazzati  
Handel  
Mozart  
Davies  
Sowerby

Allen Sever, with Jack Ossewaarde conducting the string ensemble, presented an interesting and satisfying evening—an hour (literally) of well-designed, excellently performed music of worth.

In the first three works, economical organ registration compatible with period and style was always in fine balance with the strings. Rapport was excellent throughout. I felt the acoustics of this large space demanded a slightly more non-legato playing from the organ in order to make fast passages clear.

The Davies—available in numerous combinations—was a moving work, with broad sweeping lines felicitous for organ and strings. It was lovely to hear. The Sowerby concerto is

not heard often enough, despite its somewhat juicy yet never sentimental harmonies of the second movement, for it is well written stuff by a composer who knows his way around.

Mr. Sever and the strings did not offer much excitement in the first movement (Merely, with snap) and the rhythms were difficult to follow. The final movement (In broad style) was brilliant, with virtuosic organ playing of character. This was, as already indicated, a most pleasurable evening.

I would like to add a word about a performance in this church on March 4, listed as "Music for Women's Voices, Organ and Instruments." I attended, with no intent of reviewing, just to listen. Because of the interesting content of this program I would like to mention it here, for your study and, I would hope, consideration for performance.

Suscepit Israel (Magnificat)  
Psalm 137  
Litanies a la Vierge noire  
Danse Sacrée  
Magnificat  
The Blessed Damozel

Bach  
Loeffler  
Poulenc  
Debussy  
Vaughan Williams  
Debussy

The variety and beauty of this music is worth much thought, and great credit goes to Jack Ossewaarde for this programming. When he has been in this new post a long enough time to make reviewing fair, I shall report his musical doings to you. R.B.

NOYE'S FLUDDE, James Chapel, Union Theological Seminary, New York, March 16.

The first American performance of a most delightful and interesting work by the British composer Benjamin Britten included in its performing cast of speakers, singers and instrumentalists, students of the School of Sacred Music, Juilliard School of Music, and child chorists and bell ringers from the Cathedral of St. John the Divine and the Brick Presbyterian Church.

This Chester Miracle Play's musical director was Elaine Brown, with Frederic Cohen as stage director, and Paul Vermeil as orchestral director, the latter both of Juilliard. In less than 45 minutes, the story of Noah, from God's warning through the flood to the dove and olive branch was told, simply, yet with fascinating imagination.

Although the music may not be precisely profound, it is highly interesting and unusual. Of most interest to many should be the fact that here is a project which churches and schools should consider, for its requirements are such that careful direction and imaginative staging could result in a most worthwhile effort.

The total forces in this presentation were excellent, and the use of unusual instruments—bugles, handbells, a whip, a gong, sandpaper, and slung mugs—made for even more interest. As a miracle play it is both entertaining and practical—even the audience joins into now and then.

I was most happy with the charm of the children, in the orchestra, as bell ringers, beasts and birds, the latter who danced their way into everyone's heart. As Howard Taubman of *The New York Times* stated: "They represented the essence of a play whose sweetness and intimacy could best be summed by the final words of the Voice of God to Noah, 'And now fare well my darling dear.'" R.B.

WASHINGTON HELLENIC CHORAL SOCIETY, soloists, instrumentalists, George Manos, director, Constitution Hall, Washington D. C., March 15.

Joshua  
Handel  
Handel's infrequently performed oratorio received a thrilling rendition. The chorus, particularly, was outstanding, and held its own against the orchestra. Its response to the conductor was notable, and other choral societies in this area can look to their laurels.

The soloists were more than adequate, the soprano in particular being brilliant. The

typical Handelian long phrases, rapid passage work, and so forth, held no terrors for either soloists or chorus. Instrumental soli were given in beautiful style. The conductor's method of guiding the continuo of harpsichord and cello by nods of his head rather than in the more conventional way was a bit disconcerting, otherwise the beat was clear and concise. Altogether an outstanding performance.

William Tufts

**JEAN LANGLAIS**, Central Presbyterian Church, New York, March 17.

*Fugue in E flat (St. Anne)* Bach  
*Les Mages (Nativité de Seigneur)* Messiaen  
*Rhythmic Trumpet* Bingham  
*Communión de la Nativité de la Sainte Vierge* Tournemire  
*Final from First Symphony* Vienne  
*Prelude an Kyrie (Hommage à Frescobaldi)* Langlais  
*Scherzando and Pasticcio (Organ Book)* Langlais  
*Pièce Modale No. 1* Langlais  
*Final from First Symphony* Langlais  
*Improvisation on submitted themes*

This master French organist-composer was in top form, even at the end of more than 40 appearances on a tightly-scheduled trans-continental tour. Langlais' uncanny ability to assimilate every facet of an organ, making full use of mechanicals and all never ceases to fascinate. Perhaps it proves how much more the blind really see than do we who can see. There could be a moral here.

The rapt attention of the audience never flagged during this evening's music. The opening fugue, beginning on a single 8-ft diapason rank, developed with a maturely logical build up to a carefully designed climax. The Messiaen was interesting colorism although not my favorite from this suite.

A Frenchman did magnificently with an American's writing and the Bingham was delightful indeed. Tournemire's *Communión* is an exquisite thing, should be considered by more recitalists. Vienne's *Finale* was fluent, almost fluid, excitement.

The portion devoted to Langlais as composer-organist offered music of much interest, with the first work being a devotional mood with plainchant basis; the second, a gracefully sparkling bit of charm; the third a quietly flowing mood-study; and the last a brilliant *tour de force* played as the fine work it is.

For once, M. Langlais was given two themes which were akin to his style of writing—more than can be usually said. His improvisation, for the most part, kept to the light side, interpretatively and registrationally, with occasional vast climaxes. There was a sense of purpose and direction which was yet improvisational, resulting in a truly musical thrill.

R.B.

**RUDOLPH KREMER**, St. Thomas Church, New York, March 22.

*Fantasia and Fugue in G minor* Bach  
*Second Sonata for Organ* Heiller

Although reporting of Sunday afternoon recitals is usually not possible, a first performance in the U. S. will often bring out this reporter. The Bach work was given a somewhat pedestrian and uneven performance which could have been due in some degree to the almost painful out-of-tuneness of the organ, especially in the mixture ranks. A further economy in registration would have made the piece sound better.

The Anton Heiller Sonata, which TAO was informed was a first performance in this country, is in a considerably advanced idiom. The first movement (*Allegretto*) resembled Hindemith very strongly; the second (*Adagio ma non troppo.*), was interestingly conceived; and the final movement (*Allegro vivace*) was fantastically demanding.

Mr. Kremer is undoubtedly an excellent performer—he would have to be to encompass the technical demands of this work with such apparent ease. This is most complex music which demands several hearings be-

fore real judgment could be pronounced.

R.B.

**HANDEL FESTIVAL**, Kiel Auditorium, St. Louis, Mo., March 28. Metropolitan Singers and All-City High School Ensemble; Grace Methodist Church Choir; St. Louis Symphony Orchestra, Edouard Van Remoortel, conductor; Jane C. Gavel, soprano; Helen Cox Raab, contralto; Ken Wikowsky, tenor; Charles E. Reed, bass-baritone.

*Messiah* Handel  
As I opened my program I had grave misgivings over the performance ahead. Perusal of the program notes easily spotted some very strange cuts: several of the greatest choruses were cut, and small recitatives that are almost inseparable from their companion arias were separated.

This would have been drastic enough but was just the beginning. Many cuts were made from the printed program, one of them so ludicrous that even now it seems hard to believe that any conductor should display such ignorance. I do not remember having ever been more shattered by this amazing lack of judgment—what other reason could there be for such cuts?

Intermission came after Handel's peculiarly gleeful proclamation: "All we like sheep. . . ." On return, the program stated that we would hear "He trusted in God"—this and the companion recitative to "But thou didst not leave" were cut. By now you might be wondering what was retained! Even without discussion of the performance this extraordinary mutilation of the text was sufficient to spoil the whole evening for me.

In the performance it is difficult to find many pleasant things to say. The *Sinfonia* was given a good performance, however, the repeat to the opening Grave section was cut, something I never remember having witnessed before—it is essential to the form.

The soloists were auditioned from more than 40 applicants earlier in the season—again Mr. Remoortel's judgment must be questioned. In all fairness it must be mentioned that it would have been impossible for any singer to be heard to advantage with such insensitive accompaniment.

The chorus gave a thoroughly good performance in spite of the impossible tempi chosen for many of their sections. They showed good training and sang with real enthusiasm, the only major weakness being poor balance between sopranos and tenors (the ratio seemed about 4:1). Of the conductor I have already said too much, however, there is still one more point I must make. It is a generally accepted fact that in baroque recitative, indeed recitative of most periods, the final cadence takes place after the voice has sung the final note even though it is written otherwise. Mr. Van Remoortel is apparently unaware of this. Ronald Arnatt

**ALBERT RUSSELL**, St. Paul's Chapel, Columbia University, New York, March 31.  
*Suite Médievale* Langlais  
*Variations on an Original Theme* Peeters  
*Concert Piece* Peeters

This was my first hearing, both of Mr. Russell and of the music he played. I was strongly impressed by both. The Langlais Suite, considerably demanding technically, is imaginatively conceived if not necessarily the best from this prolific composer. The two works by Flor Peeters I found to be arresting if not profound. With both these composers, who so often use a plainchant idiom as a compositional basis, I sometimes find it difficult to accept the percussive quality inherent, especially when rhythmic pulse is strongly demanded. There is an essential

contradiction here, or perhaps I am too fussy. As a monk once remarked to me, the melodic line "bumps."

Albert Russell is a top-notch organist and musician—he has imagination in concept and registration, excellent technical facility, and a pleasant ease at the keyboard. He is quite definitely one to watch, for he is recitalist material of a very high order.

R.B.

**ROBERT NOEHREN**, Bethesda Church, Bethesda, Maryland, April 5.  
*Prelude and Fugue in D minor* Buxtehude  
*Vivace (Trio Sonata II)* Bach  
*O God be merciful* Bach  
*Fantasia and Fugue in G minor* Franck  
*Cantabile* Noehren  
*Fantasia* Honneger  
*Fugue in C sharp minor* Langlais  
*Pièce Modale No. 1* Vienne  
*Impromptu* Sowerby  
*Arioso* Tournemire  
*Paraphrase-Carillon*

It is really a shame that an artist of the stature of Robert Noehren has to play a program in a church acoustically so dead, when there are other fine organs in and around Washington so much more effective. It is no wonder that the artist seemed from the beginning at less than top form. There were evidences of unsteady rhythm, especially in the accompanimental chords of the Bach chorale. The *Fantasia* and *Fugue* seemed unduly restrained, otherwise the dimensions were well outlined.

Of the second half, the Franck belied its name in that it was restless, and at least to this hearer, too fast. The player's own composition would bear at least one more hearing before any detailed comment should be ventured. I like it enough to want another hearing. Langlais and Vienne usually indicate torrents of dissonance, and much noise; these samples were therefore the more enjoyable for being on a smaller scale, quieter, and shorter.

*Clark B. Angel*

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RECITALS

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ORGANIST — COMPOSER

Box 86

— San Dimas

— California

This is the second recital on this new organ. It is this writer's understanding that the church officials contemplate livening up the auditorium so the organ at least will more nearly reach its true potential tonally.

William Tufts

MARLAN ALLEN, St. James' Church, New York City, April 5.

Prelude and Fugue in D minor Lübeck  
 Preludium Kodály  
 Prelude, Ostinato and Toccata on "St. Columba" Allen  
 Suite for Organ Sowerby  
 Air with Variations  
 Fantasy for Flute Stops  
 Toccata, Villancico and Fugue Ginaastera  
 Trio Sonata No. 2 Bach

Mr. Allen, assistant organist in St. James'

Church, presented a well planned and well performed recital. Opening with the Lübeck and closing with the demanding Bach trio sonata, the bulk of the program was con-

temporary and contained several interesting and not often heard pieces.

The Lübeck, with its opening and closing toccata-like passages, made a fine opener, was played with flair and style. The Kodály is lovely and quiet, with impressionistic color, and should be more widely used for it makes excellent service music.

Mr. Allen is not only a fine performer but also a clever and facile composer. In his St. Columba, he makes use of elements of progressive jazz. The quiet Prelude with its rich harmonic texture contains new-sounding chords, progressions and modulations. The Ostinato is perhaps the most ingenious of the set. A note held throughout gives color.

## Richard Keys Biggs

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the eight note pedal ostinato furnishes a solid beat, and the manual parts contain the melody and accompanimental figures, at times chordal, at other places with motive derived from the principal theme. Jazz syncopations and rhythms are used and the difficulty in playing the movement lies in the fact that the pedal "slap-bass" rhythm must be kept regular while the manuals are playing the various syncopated voices.

The Sowerby pieces were played with variety of tone colors. Of the Ginastera, the Villancico was the most delightful—a charming little thing, suggesting the song of the gauchos. The toccata and fugue were in familiar forms, with the first part of the fugue somewhat dull, but building up to a rousing ending.

To end a program with a trio sonata is rare, if not unique. A fine climactic effect was achieved by lively rhythmic playing and a judicious and continuous increase of tone at appropriate places throughout the third movement. This was an excellent program.

NEW YORK CITY HANDEL FESTIVAL, St. George's Church, April 12: Carl Weinrich, guest organist; string and woodwind ensemble; Barbara Terry, soprano; Charles Bressler, tenor; St.

George's Choir and Choral Society, Charles Henderson, choirmaster and organist. Choral Response to Opening Sentences And have the bright immensities Concerto, Opus 4, No. 4 Prelude and Fugue in E flat Chandos Anthem IV Concerto, Opus 6, No. 4

Handel  
Handel  
Bach  
Handel  
Handel

This citywide Handel Festival, while loosely designed, is having quite a cumulative impact as the 1958-59 season progresses. The performance in St. George's drew a more than capacity audience, was placed within the framework of a skeletal Evensong, with hymns, prayers, and the like, in addition to the music listed above.

Carl Weinrich's performances of the two concertos was mature, musicianly and in excellent balance with the complement of ten strings and two oboes. This Möller organ lends itself beautifully to such music, even though upperwork tends to scream a bit when the church is jampacked, and Mr. Weinrich used it plentifully. His playing of the Bach was studious, with the final section of the fugue excitingly brilliant, using gallery reeds to excellent effect.

Mr. Henderson's choral forces as usual showed clearly the effects of good training and discipline, and gave an excellent account of themselves. I especially enjoyed the singing of the soprano soloist. The Chandos Anthem, with its Handelian flourishes and coloratura made fine listening. R.B.

## Recitalists

GERALD WHEELER, St. George's Anglican Church, Winnipeg, Manitoba, Mar. 3: Concerto 2, Handel; Largo, Allegro, Aria, Two Variations, Festing; Come, Redeemer of our race, All glory to God in the highest (two settings), Bach; Choral in A minor, Franck; Toccata on the First Tone, Sark; Shepherds came their praise bringing, Journeying to Bethlehem, Walcha; Elegy, Thalben-Ball; Final (Symphony 1), Vienne.

FRANK THOMPSON, Immanuel Church, Wilmington, Del., Feb. 23: Fanfare in C Major, Purcell; Trio en Passacaille, Raison; By the waters of Babylon—If thou but suffer God to guide thee (2 settings)—O man, thy grievous sin bemoan, Bach; Prelude, Fugue and Chaconne, Pachelbel; In Adam's fall, all fell, Homilius; Ah, dearest Jesu, Pepping; Choral, Honegger; Voluntary 8 in D minor, Stanley.

JAMES BOERINGER, "Geistliche Abendmusik," Deutsche Evangelisch-Lutherische St. Pauls Kirche, New York City, Feb. 22: Jesu, meine Freude—Unter deinem Schirmen—Trotz dem alten Drachen—Wed mit allen Schätzen—Gute nacht, O Wesen—Weicht,

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CHARLOTTE TRIPP ATKINSON, dedication recital, Robert Osborn Price Memorial Organ (Austin Organs, Inc.), First Presbyterian Church, Upland, Calif., Mar. 1: Prelude, Fugue and Chaconne, Buxtehude; As Jesus by the cross was standing, Scheidt; Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor, Bach; Two Choral Preludes, Brahms; Ballade in D Major, Clokey; Caprice, Barnes; Prelude in

D Major, Clokey; Caprice, Barnes; Prelude on Iam sol recedit Igneus, Simonds; Tu es Petra, Mulet.

CHARLES HUDDLESTON HEATON, with St. Louis Chamber Chorus, Trinity Parish Choir, woodwind and brass ensemble, Ronald Arnatt, conductor, City Art Museum, St. Louis, Jan. 26: Old Hundred Psalm Tune, Vaughan Williams; Cantata 118, Bach; Funeral Music for Queen Mary II, Purcell; Psalm 46, Arnatt; Mass in E minor, Bruck-

ner; Canzoni Duodecimi Toni, Gabrieli.

RONALD ARNATT, City Art Museum, St. Louis, Mo., Feb. 2: Voluntaries in C and G, Purcell; Verses in G minor and G Major, Blow; Five Noëls, LeBegue; Kyrie (Messe pour les Paroisses), Couperin; Tiento lleno por B cuadrado, Cabanilles; Fugue in A minor, Czernosorky; How brightly shines the morning star, Buxtehude; Trio and D minor, Prelude and Fugue in A minor, Bach.

HAROLD CHANEY, St. Mary's Episcopal Church, Lagnue Beach, Calif., March 1: Concerto No. 2 in B flat, Five Tunes for Clay's Musical Clock, Handel; Sheep may safely graze, Passacaglia and Fugue, Bach; Fugue and Choral, Honegger; Sonata 3, Hindemith; Fantasia in F minor, Mozart.

ROBERT G. LEE, Central Presbyterian Church, Montclair, N. J., Mar. 8: Suite in D, Stanley; My heart is filled with longing, Kirnberger; O God have mercy, Fugue in E flat, Bach; Benedictus, Reger; The Creation, Moses brings the Decalogue from Mt. Sinai, and The Blessing (Biblical Sketches), Van Hulse; Ronde Francaise, Boellmann; Finale (Symphony 4), Widor.

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Central Presbyterian Church, Montclair, N. J., Mar. 15: Litanies, Alain; Scherzetto, Divertissement, Vienne; Sonata on Psalm 94, Reubke; Cantique, Langlais; As now the sun's declining rays, Simonds; Prelude and Fugue in B Major, Dupré.

MALCOLM CASS, Municipal Auditorium, Portland, Me., Feb. 27: Concerto 5, Handel; Andante, Stamitz; Toccata in F, Bach; Ciaconna, Buxtehude; Intermezzo, Borowski; Trumpet Minuet, Hollins; Dreams, McAmis; Fantasia in F minor, No. 2, Mozart; Adagio for Strings, Barber; March Fantastique, Ellsasser; Pavane, Ravel; Toccata, Gigout.

JOHN HAMILTON, U. of Oregon faculty recital, Apr. 26: Psalm 19, Marcello; Prelude and Fugue in F sharp, Krebs; Noël 6, with variations, Daquin; Christians wake, Dear-est Jesu we are here, Prelude and Fugue in D, Bach; Fantasia and Fugue on B A C H, Liszt; Rhosymedre, Vaughan Williams; Litanies, Alain.

COLUMBIA UNIVERSITY, New York. St. Paul's Chapel April recital series:

MARGARET RICKERT SCHARF, Apr. 2: Prelude and Fugue in D Major, Sonata 5,

Bach; My heart is filled with longing, O world I now must leave thee, Brahms; Requiescat in Pace, Sowerby; Prelude and Fugue in G minor, Dupré.

RALPH KNEEREAM, Apr. 7: Lente-mente, Marchant; Rondeau, Dandrieu; Fantasia in F minor, Mozart; Prologus Tragicus, Karg-Elert; Toccata—Electa ut sol, Dallier.

KLAUS SPEER, Apr. 9: Toccata and Fugue in F Major, Buxtehude; Toccata, Re-

citative and Fugue (1954) Schreitter; Suite du second Ton (1706), Guilain; Prelude and Fugue in G Major, Bach.

WYATT INSKO, Apr. 14: Capriccio sopra il cucho, Frescobaldi; Fuga, Kerckhoven; Schmücke dich, o liebe Seele, Walther; Sonata 1, C.P.E. Bach; Passacaille (1944), Martin.

KALMAN HALASZ, Apr. 16: Toccata 7 in C Major, Ad Malleorum ictus allusio, Muffat; Grand Pièce Symphonique, Franck.

CHARLES N. SHOWARD, Apr. 21: Fugue in E flat Major, Bach; Hilf, Gott, dass mir's gelinge, Zechiel; Heroic Piece, Franck; Choral, Jongen; Rhythmic Trumpet, Bingham; Tu es Petra, Mulet.

ELLSWORTH PETERSON, Apr. 23: Canzona, Frescobaldi; Von Gott will ich nicht lassen, Buxtehude; Allein Gott in der Höh sei Ehr, Prelude and Fugue in C minor, Bach; Andante sostenuto (Symphonie Gothique), Widor; Prelude, Scherzo and Finale (1st performance), Samuel Walter.

JOHN B. HANEY, Apr. 28: Prelude and Fugue in F minor, Christ unser Herr zum Jordan kam, Bach; Symphonic Chorale: Ach bleib mit deiner Gnade, Karg-Elert; Prière du Christ montant vers son Père (L'Ascension), Messiaen; Allegro (Symphony 6), Widor.

SEARLE WRIGHT, Apr. 30: Toccata all Passacaglia, Searle; Suite for Organ, Bridge; Suite pour Orgue, Duruflé.

(Continued from page 264)

song lecture-recitals in Trieste, Rome, Florence, Bologna, Turin, and in Lausanne and Bern, Switzerland, everywhere to enthusiastic audiences.

Lazare Saminsky, 76, died June 30 in United Hospital in Port Chester, N. Y. He was music director-emeritus of Temple Emanu-El, New York, had considerable stature as composer of sacred, ballet, orchestral, choral and chamber music, was director for years of the Three Choirs Festivals in New York.

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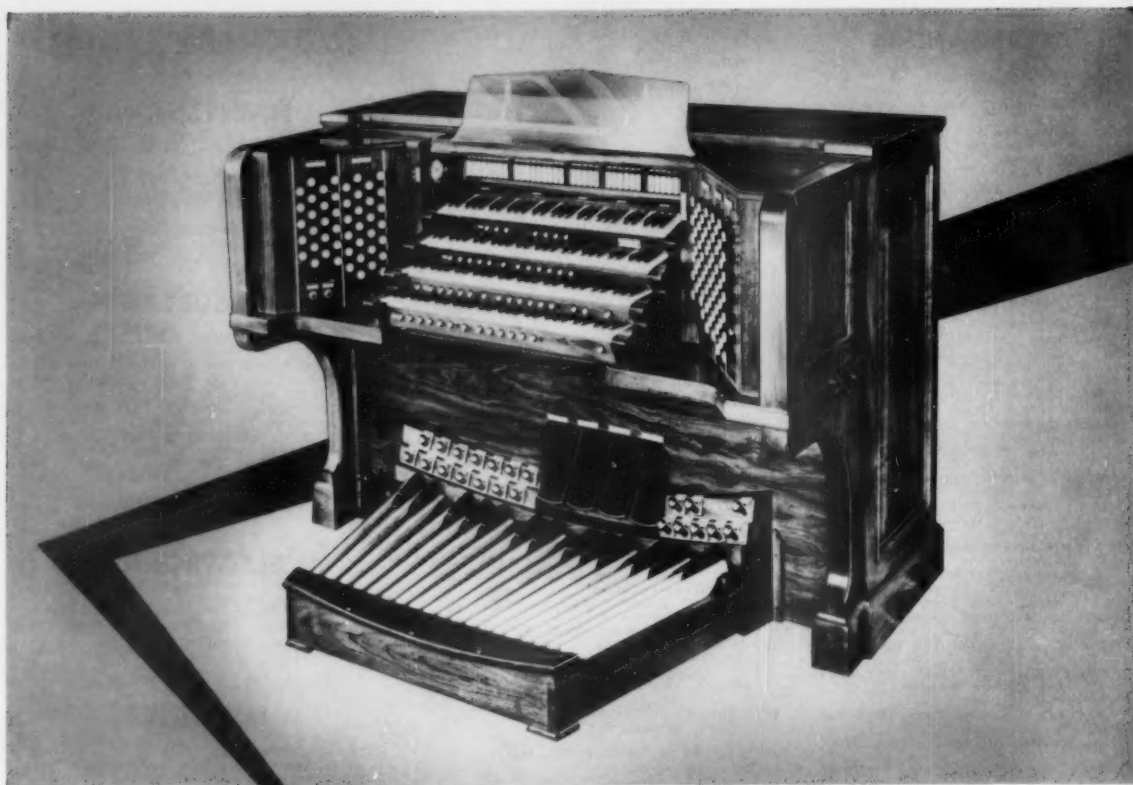
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The four-manual console pictured above controls the large electronic organ in the Allen Organ Company factory studio. Originally, this instrument was set-up as a factory demonstrator for the benefit of visiting prospects for Allen Advanced Custom Series Organs. During the past few years, numerous examples of this type instrument have been installed in churches and naturally, it is preferable to demonstrate organs in their normal acoustic surroundings.

With the passing of time, the function of this instrument has changed. It is now a permanent part of Allen Organ Company tonal research. A major function of this instrument therefore, is to test the results of our research and development in electronic tone generation. Consequently, it contributes to the tonal results of Allen electronic organs which are yet to be built.

Another related, yet separate function of this instrument is the benefit which it provides present owners of Advanced Custom Series Allen Organ installations.

Any organist or musical director of a church owning such an instrument is invited to stop in at our factory to hear the latest in tonal improvements and voicing techniques. Should any of the tonalities be appealing, it is a relatively simple matter to integrate them into an existing installation. **THIS IS DUE TO THE UTTER FLEXIBILITY OF THE SYSTEM EMPLOYED IN ADVANCED CUSTOM SERIES INSTRUMENTS.**

Because of the unique plug-in construction of the tone generators, it is a simple procedure to return any particular division to the factory for a "major re-voicing". Most tonal variations, however, can be handled "on the job". As an extreme example, an "ordinary trumpet" can easily be revoiced into a harmonic trumpet of grand proportions. Certainly it will not be common to institute such a radical change. We bring up the point mainly to illustrate the flexibility of Advanced Custom instruments. This system protects the owner of these instruments from tonal obsolescence.

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